

**CAMERA RAW 7
SHARPENING TIPS**



**TESTED: LUMIX LX7
PREMIUM COMPACT**

Saturday 15 September 2012

amateur photographer

THE WORLD'S NO.1 WEEKLY PHOTO MAGAZINE

www.amateurphotographer.co.uk

ON TEST



PAGE 49

**SIGMA 180MM F/2.8
APO MACRO LENS**

The long-range 1:1 macro tele

ON TEST



PAGE 39

**Now with single-image HDR
PAINTSHOP PRO X5**

Latest version of Photoshop's rival

CAPTURING COLOUR



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PREPARE FOR AUTUMN

Garden professional's expert
tips and advice for success

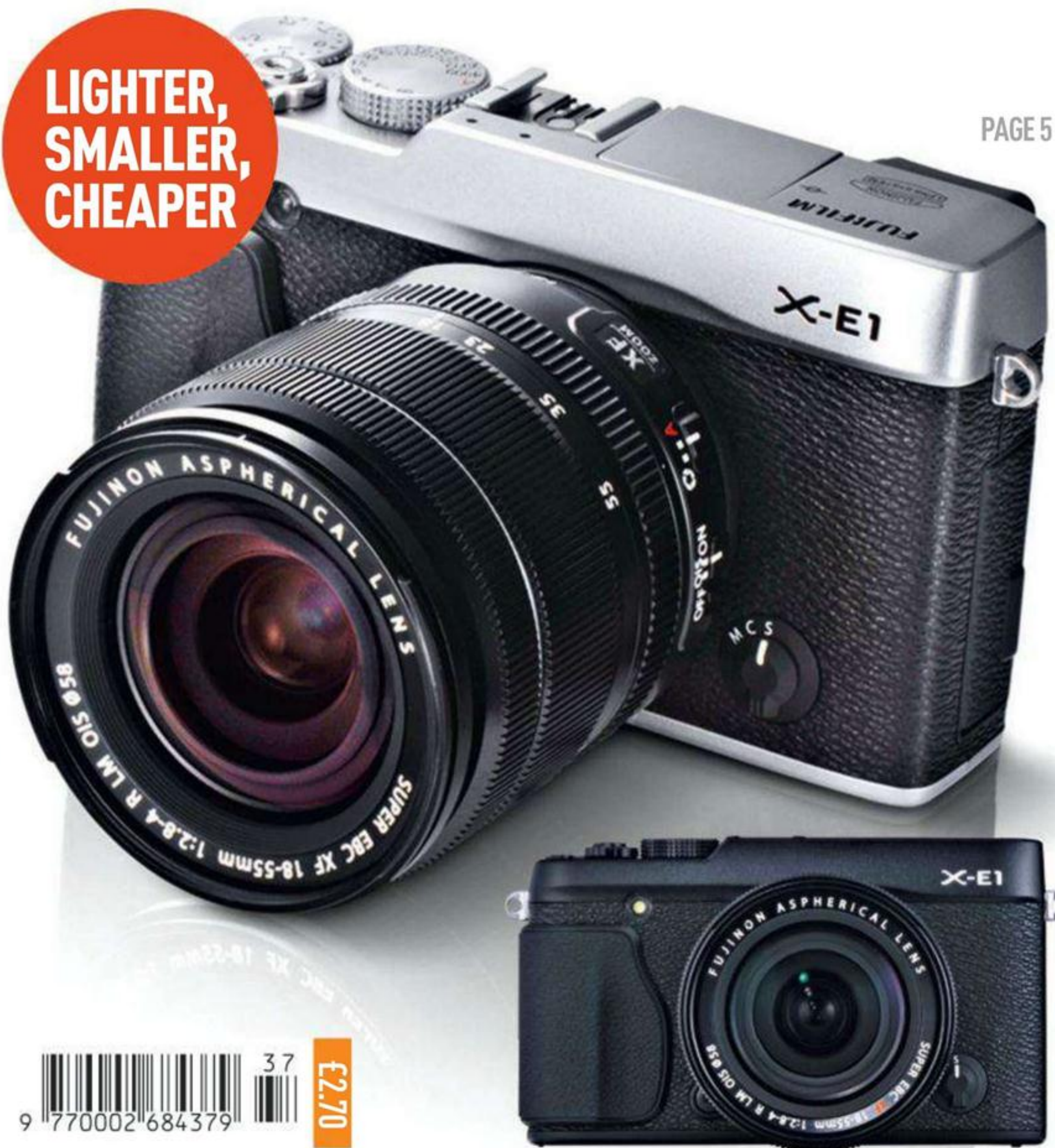
NEWS

FUJI X-E1

The X-Pro1's little brother

**LIGHTER,
SMALLER,
CHEAPER**

PAGE 5



9 770002 684379 37 £2.70



Slipknot front man Corey Taylor - photographed for Kerrang! by Paul Harries



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Amateur Photographer For everyone who loves photography

THERE'S no doubt the Polaroid instant print revolutionised photography and the everyday man's relationship with the form. Whether the appeal was the immediate result or the ability to bypass the raised eyebrows of the village chemist, the concept caught on and became very popular. It was always a costly pursuit, but for many the benefits made running a Polaroid camera worthwhile.

Much has changed since then, and the concept of the instant image, if not print, has entered everyone's life through the digital camera. We can all see our pictures immediately, and it costs the same to shoot ten frames as it does to shoot just one.

For most people the appeal of the Polaroid instant

print is somewhat diminished – cruelly deposed by the revolution that followed its own. Perhaps the Polaroid-style PQ 8x10 Silver Shade neg/pos film just announced by The Impossible Project (see page 6) presents a different case, as it allows something that can't be achieved with a normal modern camera. The look of an image shot with a 10x8in camera can't be replicated convincingly in software. It remains unique. Yet with Silver Shade costing £13 a shot you'll want to be pretty sure the exposure is right.



Damien Demolder
Editor

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IN AP 25 AUGUST WE ASKED...

Have digital SLRs got as good as they need to be?



YOU ANSWERED...

A Yes, there's nothing else I need or want	41%
B No, we need better resolution	13%
C No, we need better colour	5%
D No, we need better AF	14%
E No, we need better metering	7%
F No, we need better (other)	20%

THIS WEEK WE ASK... Would you like to try a 10x8in camera loaded with Silver Shade film?

VOTE ONLINE www.amateurphotographer.co.uk

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© MATTHEW SEED

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HOW TO HAVE YOUR PICTURES PUBLISHED IN READER SPOTLIGHT Send in a selection of up to ten images. They can be either a selection of different images or all have the same theme. Digital files sent on CD should be saved in a Photoshop-compatible format, such as JPEG or TIFF, with a contact sheet and submission form. Visit www.amateurphotographer.co.uk/spotlight for details. We cannot publish images without the necessary technical details. Each RGB image should be a minimum of 2480 pixels along its longest length. Transparencies and prints are also accepted. We recommend that transparencies are sent without glass mounts and posted via Special Delivery. For transparencies, prints or discs to be returned you must include an SAE with sufficient postage.

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Intuitive to use
EXPEED 2 Engine
Live View shooting



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EXPEED 3 Engine
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Wireless Capability



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D7000 18-55 VR Kit **£809.00** **£11.87 P/m**
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CMOS sensor
Large Image
Sensor
Wide Sensitivity
Range



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Autofocus system
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User Friendly
Enhanced Connectivity



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Nikon lenses are regarded as among the best optics in the world



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16-85mm f3.5-5.6G ED VR AF-S DX **£489.00** **£8.61 P/m**
17-55 mm f2.8G ED-IF AF-S DX Zoom ... **£1135.00** **£16.65 P/m**
18-200mm f3.5-5.6 G ED VR II AF-S **£649.00** **£9.52 P/m**
18-300 f3.5-5.6 ED VR AF-S DX **£745.00** **£10.93 P/m**
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55-300 mm f4.5-5.6G ED DX AF-S VR ... **£309.00** **£8.16 P/m**
70-200mm f2.8G ED VR II **£1669.00** **£24.48 P/m**
70-300 mm f4.5-5.6G AF-S VR Nikkor .. **£429.00** **£7.55 P/m**
80-400 mm f4.5-5.6D ED VR AF Nikkor . **£1379.00** **£20.23 P/m**
200-400mm F4G ED VR II AF-S NIKKOR . **£5179.00** **£75.99 P/m**

Nikon Prime Lenses



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35mm f1.4G AF-S **£1449.00** **£21.26 P/m**
35mm f1.8G AF-S DXs **£166.00**
AF-S 50mm f1.4G Lens **£317.00** **£7.44 P/m**
50mm f1.8G AF-S NIKKOR **£169.00**
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85mm f1.4G AF-S Nikkor **£1299.00** **£19.06 P/m**
200mm f2G ED-IF AF-S VR NIKKOR . **£4459.00** **£65.42 P/m**
300mm F/2.8G AF-S ED VR II Lens .. **£4459.00** **£65.42 P/m**
400mm f2.8G ED VR AF-S NIKKOR .. **£7159.00** **£105.04 P/m**
500mm f4G ED VR AF-S NIKKOR ... **£6369.00** **£93.45 P/m**
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Nikon Macro Lenses



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Lens Camera System



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£8.19 P/m



£349.00
£8.19 P/m



£349.00
£8.19 P/m



£409.00
£8.40 P/m

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£269.00



Nikon SB910 Speedlight
£389.00 **£7.99 P/m**



Nikon SBR1 C1 Commander Close Up Speedlight
£623.00 **£9.14 P/m**



The camera is reborn
First 3G-equipped camera, page 7

Fuji's second CSC due in November • Smaller body, built-in flash

FUJIFILM X-E1 SET TO 'EXPAND' MARKET

FUJIFILM'S second compact system camera (CSC), the X-E1, features a smaller body than the X-Pro1 and a built-in flash as the firm bids to attract a wider audience.

In an interview with AP, Katsuya Makioka, operations manager at Fujifilm Japan, said the company's first CSC, the X-Pro1, was aimed at 'very high-end photo enthusiasts and professional users'. He said Fuji wants the new X-E1 to 'expand the market'.

'We think this camera is for some medium-level photo enthusiasts and some professional users,' he told AP.

Housing the same 16.3-million-pixel, APS-C-sized imaging sensor as the existing X-Pro1, key differences include the addition of an OLED colour electronic viewfinder (EVF).

The 2.36-million-dot EVF is higher in resolution than the 1.44-million-dot-resolution viewfinder on board the X-Pro1, which also features an optical viewfinder that is lacking in the X-E1.

The EVF is made using two glass elements, plus a double aspherical element that aims to boost image quality by removing distortion and aberration.

The X-E1's eyepiece includes a soft resin material designed to make the camera more comfortable to use for people who wear glasses.

Fuji claims that the X-E1's battery can deliver 350 frames when using the EVF, an improvement over the 300 frames possible when using the EVF on the X-Pro1.

The X-E1 also boasts an AF speed of 0.1secs.

The new camera is 100g lighter than the X-Pro1 and slightly smaller at 129x74.9x38.3mm.

Borrowed from Fuji's X100 high-end compact, the LCD screen is smaller than that on the X-Pro1, being 2.8in (460,000 dots) compared to the X-Pro1's 3in, 1.23-million-dot display.

A pop-up flash has a guide number of 7m @ ISO 200, according to the firm. A hotshoe will allow external flash attachment.

While the front, top cover and back of the X-Pro1 are made of magnesium, this material has only been used for the top and front of the X-E1.

Due out in November priced at an expected €800 (around £635), the X-E1 also includes a built-in microphone.

Meanwhile, due for release this autumn are two new Fujinon lenses: the XF 18-55mm f/2.8-4 R LM OIS and the XF 14mm f/2.8 R. The 18-55mm optic is



constructed from 14 elements in 10 groups, including three aspherical lenses, plus an extra-low dispersion element. It features a seven-blade rounded diaphragm.

Fuji claims that the lens's Optical Image Stabilizer (OIS) delivers the equivalent of up to 4 stops.

Fuji plans to release five further lenses in 'early 2013'. These are a 56mm f/1.4, 27mm f/2.8 'pancake', 23mm f/1.4, 55-200mm f/3.5-4.8 OIS telephoto and 10-24mm f/4 OIS super-wide zoom.

The X-E1 will be available in silver or black versions.

A UK price has yet to be confirmed.

SNAP SHOTS

● German camera brand Minox has launched a video camera designed for outdoor sports. Built to be rugged and watertight, the Minox ACX 100 HD Action Cam can be attached to a helmet. The fixed-focus f/2.2 lens is designed to deliver a 135° viewing angle and record 1080p full HD video. A UK price has yet to be confirmed. Call 01582 635 544 or visit www.minox.com.

● A medical photographer from Sweden has been awarded a gold medal on his 90th birthday. Professor Lennart Nilsson has won a Jubilee Medal (Gold class) from the Karolinska Institutet, a medical university, for his development of medical research that has included 'pioneering keyhole photography'. Nilsson said: 'I feel enormously proud and honoured.'

MAN ARRESTED OVER BUS STATION PHOTOS

A MAN has been arrested on suspicion of taking indecent images of children at a bus station in Shrewsbury, Shropshire.

A spokeswoman for West Mercia Police told AP: 'A man was arrested on suspicion of taking indecent photographs of young girls.'

The spokeswoman said the man was using a mobile phone, which has since

been seized by police.

The alleged offence occurred at around 3pm on 13 August.

The arrested man, who has not been named, has been bailed while the matter is investigated.

In a statement issued on 15 August, Constable Ben Hocking said: 'We became aware of this incident due to a woman

pointing out a man to a security officer at the bus station.'

Police appealed for the woman who spoke to the guard to contact them, as the security officer did not take down her details.

Police enquiries are ongoing.

The incident sparked a debate about photography on BBC Radio Shropshire.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer@ipcmedia.com

A week of photographic opportunity

PHOTODIARY

**Wednesday
12 September**

EXHIBITION One Good Thing About Music by David Corio, until 28 October at Photochats, London E9 6DF. Tel: 07921 816 754. Visit www.chatspalace.com. **EXHIBITION** Beauty Un-Touched by Rachell Smith, until 13 September at theprintspace gallery, London E2 8DL. Tel: 0207 739 1060. Visit www.theprintspace.co.uk.



© DAVID CORIO

**Thursday
13 September**

EXHIBITION All I Want Is Out of Here by 18 Royal College of Art photography students, until 15 September at October Gallery, London WC1N 3AL. Tel: 0207 242 7367. Visit www.octobergallery.co.uk. **EXHIBITION** Focal Points: Art and Photography, by various photographers until June 2013 at Manchester Art Gallery, Manchester M2 3JL. Tel: 0161 235 8864. Visit www.manchestergalleries.org.

Friday 14 September

EXHIBITION Everything was Moving: Photography from the '60s and '70s, until 13 January 2013 at Barbican Art Gallery, London EC2Y 8DS. Tel: 0207 638 4141 Visit www.barbican.org.uk/artgallery. **EXHIBITION** Cecil Beaton: Theatre of War, until 1 January 2013 at Imperial War Museum, London SE1 6HZ. Tel: 0207 416 5000. Visit www.iwm.org.uk.

Saturday 15 September

EXHIBITION FreshFaced+WildEyed 2012, by UK photo graduates, until 30 September at The Photographers' Gallery, London W1F 7LW. Tel: 0207 087 9300. Visit thephotographersgallery.org.uk. **DON'T MISS** The Great River Race, on River Thames from Docklands to Ham, Surrey (starts 10.40am). Visit www.greatriversrace.co.uk.

Sunday 16 September

EXHIBITION Encuentro by Maurice Gunning, until 7 October at Third Floor Gallery, Cardiff CF10 5AD. Tel: 0292 115 9151. Visit www.thirdfloorgallery.com. **EXHIBITION** Large-scale images documenting the Diamond Jubilee at the Departures Lounge, Terminal 5, Heathrow Airport, London. Visit www.reichholdarts.com.



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Monday 17 September

EXHIBITION Our Digital Planet – an outdoor show focusing on the impact of the internet on people's lives, until 24 September at Broadmead, Bristol BS1 3DX. **EXHIBITION** Phantasmagori by Marco Sanges, until 30 September at Proud Camden, London NW1 8AH. Tel: 0207 482 3867. Visit www.proudcamden.com.

Tuesday 18 September LATEST AP ON SALE

EXHIBITION In the Blink of an Eye: Media and Movement, extended until 14 October at National Media Museum, West Yorkshire BD1 1NQ. Tel: 0844 856 3797. Visit www.nationalmediamuseum.org.uk. **EXHIBITION** Lomography LomoWall, until January 2013 at Museum of London, London EC2Y 5HN. Tel: 0207 001 9844. Visit www.museumoflondon.org.uk.

Latest Coolpix targets enthusiast market

NIKON REVEALS NEW TOP-LEVEL COMPACT

NIKON has unveiled the 12.2-million-pixel Coolpix P7700, an 'expert'-level compact camera sporting an f/2 lens and 3in vari-angle LCD screen.

The Coolpix P7700 is due out in the UK on 27 September, priced £499.99.

The P7700 features a top equivalent ISO sensitivity of 6400, raw-format shooting, full HD video and a maximum burst rate of 8fps.

The 13-elements-in-10-groups lens has a seven-blade aperture and two ED elements.

Nikon UK Consumer Products manager James Loader claimed: 'The lens has a

broad 28–200mm focal range and fast f/2–4 aperture that works with the highly sensitive 1/1.7in CMOS sensor to deliver clear, detailed images in any light.'

Features also include lens-shift Vibration Reduction, a 921,000-dot-resolution screen and filter effects such as painting and selective colour.

Loader added: 'The new vari-angle LCD monitor gives a unique perspective on your shot, whether you are shooting stills or video.'

The P7700 weighs 392g, including battery and SD card.

Wireless image transfer is possible using Eye-Fi X2 cards, or later.

Sporting a 3in vari-angle monitor, the Coolpix P7700 is due in UK stores at the end of this month



NEW 8X10IN INSTANT FILM



A NEW 8x10in instant film made using the same machine that produced Polaroid's now discontinued version has gone on sale.

'Back in 2009, we preserved the last intact 8x10 Polaroid production machine and transferred it from Waltham in the USA to our factory in the Netherlands,' said a spokesman for The Impossible Project.

The new PQ 8x10 Silver Shade film costs £133 for 10 frames. The first photos taken using the 8x10in emulsion are on show in New York until 24 September.

Polaroid first introduced an 8x10 instant film in the 1970s.

For details visit www.the-impossible-project.com.

SNAP SHOTS

● Fujifilm has announced plans to build a new lens factory in the Philippines to meet increased demand. Construction work is due to start in October and production is expected to begin in June 2013. The 2.3 billion yen (£18.5m) plant will be based in Laguna, south of the capital Manila. Fuji explained that the Philippines has the necessary infrastructure and 'is rich in young human resources'. Fuji expects demands for top-quality optics to grow. Significant economic growth in emerging countries is also boosting sales, added the company.

● Friction between photographers and police has reached the Southern United States. Joseph Pniewski sued three police officers in Huntington, West Virginia, who he claims violated his civil rights by preventing him videoing them while they conducted a search of a vehicle. He was arrested after he 'kicked out' the window of a police car having allegedly suffered chest pains, reported *The State Journal*. Police declined to comment on the incident, which occurred nearly a year ago.



Do you have a story?

Contact Chris Cheesman
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Fax: 0203 148 8130
amateurphotographer
@ipcmedia.com

First 3G-equipped camera unveiled

SAMSUNG STEPS UP WIRELESS WARS

SAMSUNG has stepped up the battle against smartphones by unveiling the first camera in the market to feature 3G connectivity.

Priced £399 and due out in mid-October, the Galaxy Camera is a convergence of mobile and camera technology, boasting 3G and 4G connectivity, Wi-Fi and an Android operating system.

It aims to open up the market by allowing consumers to download editing applications such as Instagram and sharing applications like Facebook.

'We are combining camera features you can't find on smartphones, with smartphone features you can't find on cameras,' said Stephen Taylor, vice-president of Samsung Brand, Europe.

Features include a 21x (f/2.8 aperture) optical zoom lens designed to deliver the 35mm viewing angle equivalent of a 23mm optic.

It incorporates a 16.3-million-pixel, 1/2.3in BSI CMOS imaging sensor.



'This is the perfect fit for the modern communications era,' said JK Shin, president of Samsung's IT and Mobile division.

Speaking at a press conference in Berlin, Germany, Shin claimed: 'The camera is reborn.'

The camera – which sports a 4.77in HD Super Clear touchscreen display – is designed to be carried in a bag, not a pocket, insists Samsung.

The larger-than-normal screen is designed to make photo editing easier,

according to a Samsung spokesman in an interview with AP.

The camera's 305g weight and 128.7x70.8x19.1mm size have been 'sacrificed' for this purpose.

The Galaxy Camera includes 35 built-in photo-editing applications, through Photo Wizard and Smart Pro – an option designed to deliver images to rival those captured by 'pro photographers'.

Users can automatically save their photos online, using Auto Cloud Backup. And the device features a 'share widget', allowing access to multiple sharing streams through a single click, said Taylor. Images can also be transferred to a TV, for example.

Functions such as 'zoom in' and 'shoot' can be activated by voice control.

The camera features a top equivalent ISO of 3200, 8GB of on-board memory and uses the latest Android 4.1 operating system, known as Jelly Bean.

It accepts Micro SDHC, Micro SDSC and Micro SDXC memory cards, and shoots full HD (1920x1080-pixel) video.

The announcement came just days after Nikon unveiled the Coolpix S800c, a compact that hooks up to the internet wirelessly and is designed to make it faster and easier to share images online (see *News*, AP 8 September).

The Nikon S800c uses an Android operating system and Wi-Fi, but lacks 3G connectivity.

● More from AP's interview with Samsung will appear in a future issue

NEW BRIDGE CAMERA FROM PENTAX

PENTAX has unveiled the X-5, a bridge camera sporting a lens claimed to be capable of shooting up to a focal length of 4,174mm.

The X-5's lens is designed to deliver the 35mm viewing angle equivalent of a 22.3-580mm zoom.

In a statement, Pentax adds: 'This lens also has an Intelligent Zoom function, which extends the camera's zoom coverage to

approximately 187.2 times (for a focal length of 4,174mm in 35mm format) without compromising image quality.'

Powered by four AA batteries, the X-5 features a 16-million-pixel, back-illuminated, CMOS imaging sensor.

It is designed to shoot at up to 10fps, for up to 30 images in a single burst.

Features also include a 1cm macro mode, a tilting 3in, 460,000-dot-resolution, LCD monitor and sensor-shift-type image stabilisation.

The built-in EVF has a 230,000-dot screen.

The X-5's maximum equivalent

ISO sensitivity is 6400.

Digital filter options include miniature and toy camera.

The X-5 is due to be showcased at the photokina trade show in Cologne, Germany, this month. A UK price and availability date have yet to be confirmed.



KODAK EXITS FILM AND PAPER BUSINESS

EASTMAN Kodak has confirmed plans to sell its traditional film and photographic paper businesses.

The company has already pulled out of the digital camera market, after filing for bankruptcy protection in the US.

Kodak is pulling out of its Personalized Imaging and Document Imaging businesses,

which include 'traditional photographic paper and still camera film products'.

In a statement, CEO Antonio M Perez said plans to 'reshape' Kodak will primarily focus on areas including commercial, packaging and 'functional printing solutions'.

'These businesses have substantial long-term growth prospects worldwide and are

core to the future of Kodak,' added Perez.

Kodak hopes its technology and digital-imaging 'know-how' will enable it to 'extend our leadership in key growth markets'.

At the time of writing, Kodak was still in the process of selling off 1,100 digital-imaging patents via an auction in a bid to raise cash.

1930

Amateur cinematography

Finding a Suitable Film Story

[illegible][illegible]

Daytime, Dressing room.

Daytime, dressing-room.
Scene No. 4 (Long shot).
John, with legs spread, standing in
his slippers. He looks startled, as if
in great agony. His face shows an
extreme nervous condition.
Scene No. 5 (Mid shot).
John enters doorway, swinging
coat with collar upturned, and looks
nervously into mirror.
Scene No. 6 (Close-up).
John standing motionless, again
in front of mirror.
Scene No. 7 (Long shot to follow).
John, still motionless, watches his
reflection as he approaches the room of
his wife.
It will be noticed that the entire
things have been so arranged, that
a general construction analysis of the
film is a little uncertain of the details.

Where Suitable Studies are
to be found.

suitable stories can be found in
values. Weekly and monthly
magazines provide many short stories
for the adaptation, while there is

Club news from around the country

CARSHALTON CAMERA CLUB

HAVANT CAMERA CLUB

The club is inviting UK photographers to enter its 42nd National Open Exhibition. There are five sections covering prints and projected images. The closing date is 22 September. Visit <http://nationalexhibition.havantcameracub.co.uk>.

SNAP SHOTS

● A union acting for a photographer 'banned' from Topshop in London's Oxford Street is set to meet store management in a bid to resolve a five-month-long dispute. Press photographer Jess Hurd clashed with security while covering a UK Uncut protest at the store in March. She says a man, not in uniform, told her she was being arrested for trespass as she tried to photograph a protester.

● Dutch photo agency Noor, a photographic collective set up five years ago, has launched a new website. The site showcases images and information about Noor's photographers who document global issues such as war, climate change and famine. Noor is the Arabic word for light. Visit www.noorimages.com for more details.



Traveller flagship model launched

OLYMPUS REVEALS 40X ZOOM COMPACT

The latest addition to the Olympus Ultra Zoom (UZ) Traveller series, the SP-820UZ features a lens designed to deliver the 35mm viewing angle equivalent of a 22.4-896mm optic. Olympus also claims the newcomer has the 'ergonomic comfort grip and professional looks of a top-of-the-range camera'.

Priced £279.99 and due to

go on sale in the UK at the end of October, the 14-million-pixel model features a 3in, 460,000-dot-resolution, LCD screen, HDR backlight adjustment, full HD video, smart panorama and magic filters such as dramatic and 'punk'.

There is also a pet detection mode designed to automatically capture pets' faces when they look at the camera.

In super macro mode, photographers can shoot as close as 1cm from the lens, according to Olympus.

AP AVAILABLE ON APPLE IPAD

A single issue of *Amateur Photographer* on the iPad costs £2.49. Readers can subscribe on an ongoing weekly basis for £1.99 per issue, while a year's subscription costs £79.99.

AP Editor Damien Demolder said: 'Amateur Photographer is for everyone who loves photography.'

'You can now take the world's number-one photography title out and about with you on your iPad – perhaps on a photo shoot, to refer to for expert guidance and technique advice or find in-depth camera and

equipment tests and reviews when looking for a new camera, lens, accessory or anything to do with photography on the go.'

Damien added: 'Enjoy photographic news, in-depth camera and equipment tests and reviews, technique advice from the experts, reader image galleries and iconic photos all from the comfort of your own iPad, anywhere, any time.'

For full details visit the Apple iTunes store (www.apple.com/uk/itunes).



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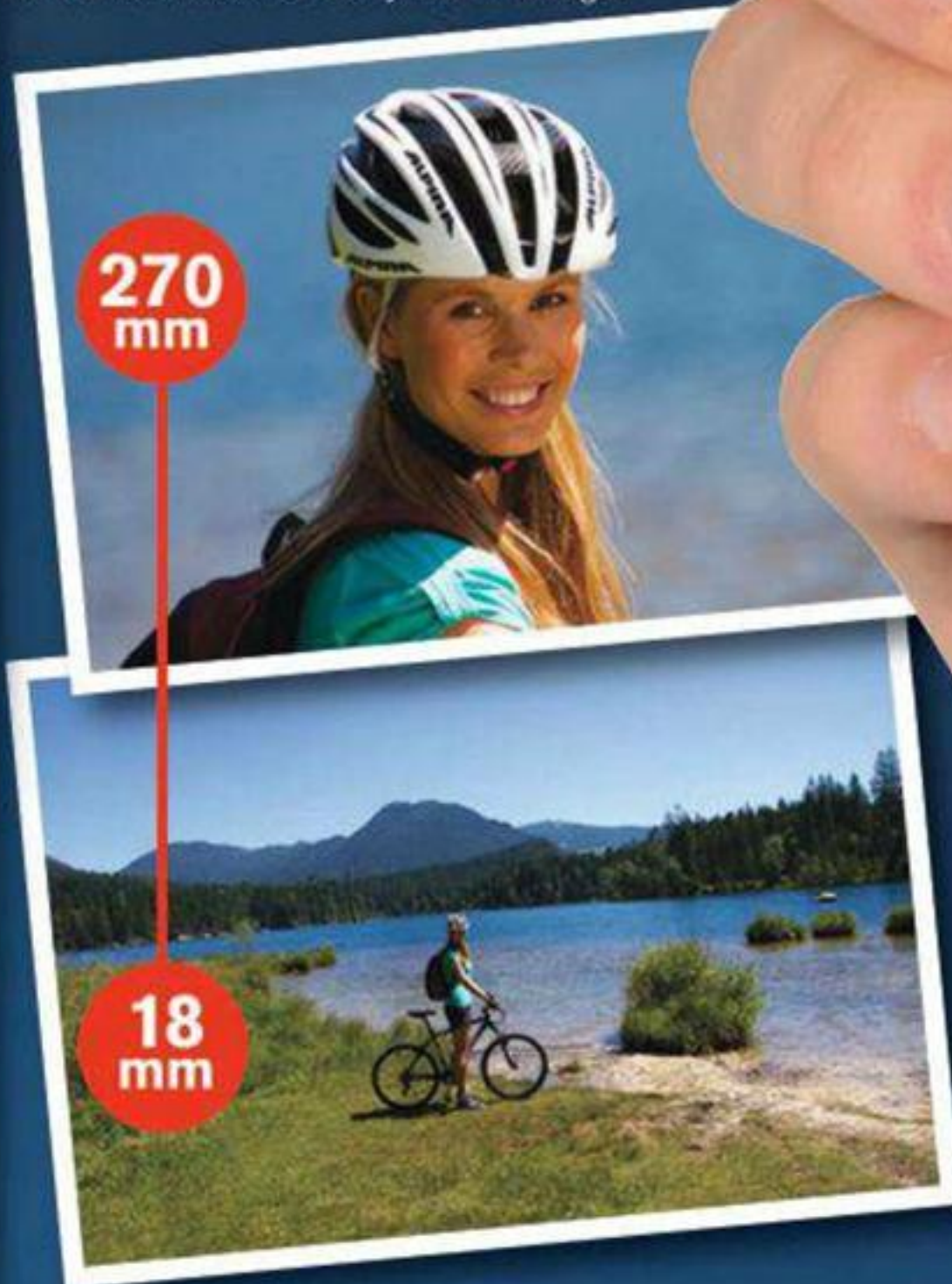
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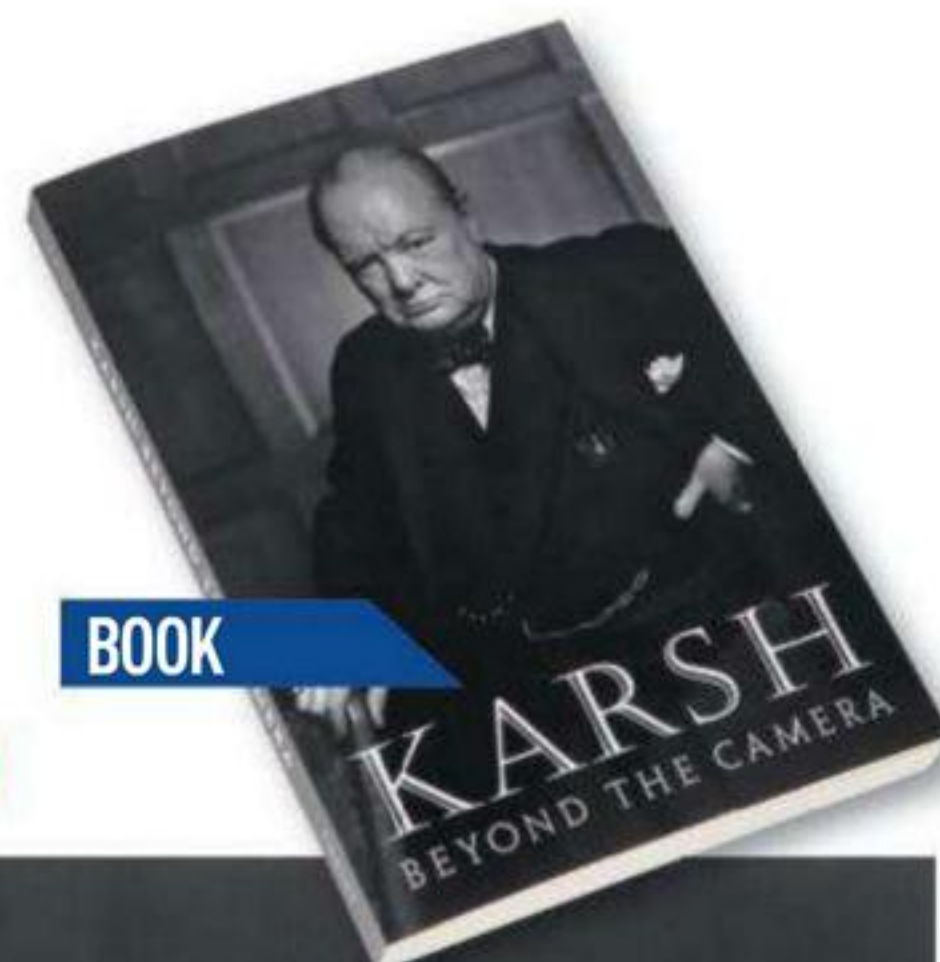
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APReview

The latest photography books, exhibitions and websites. By Gemma Padley



BOOK

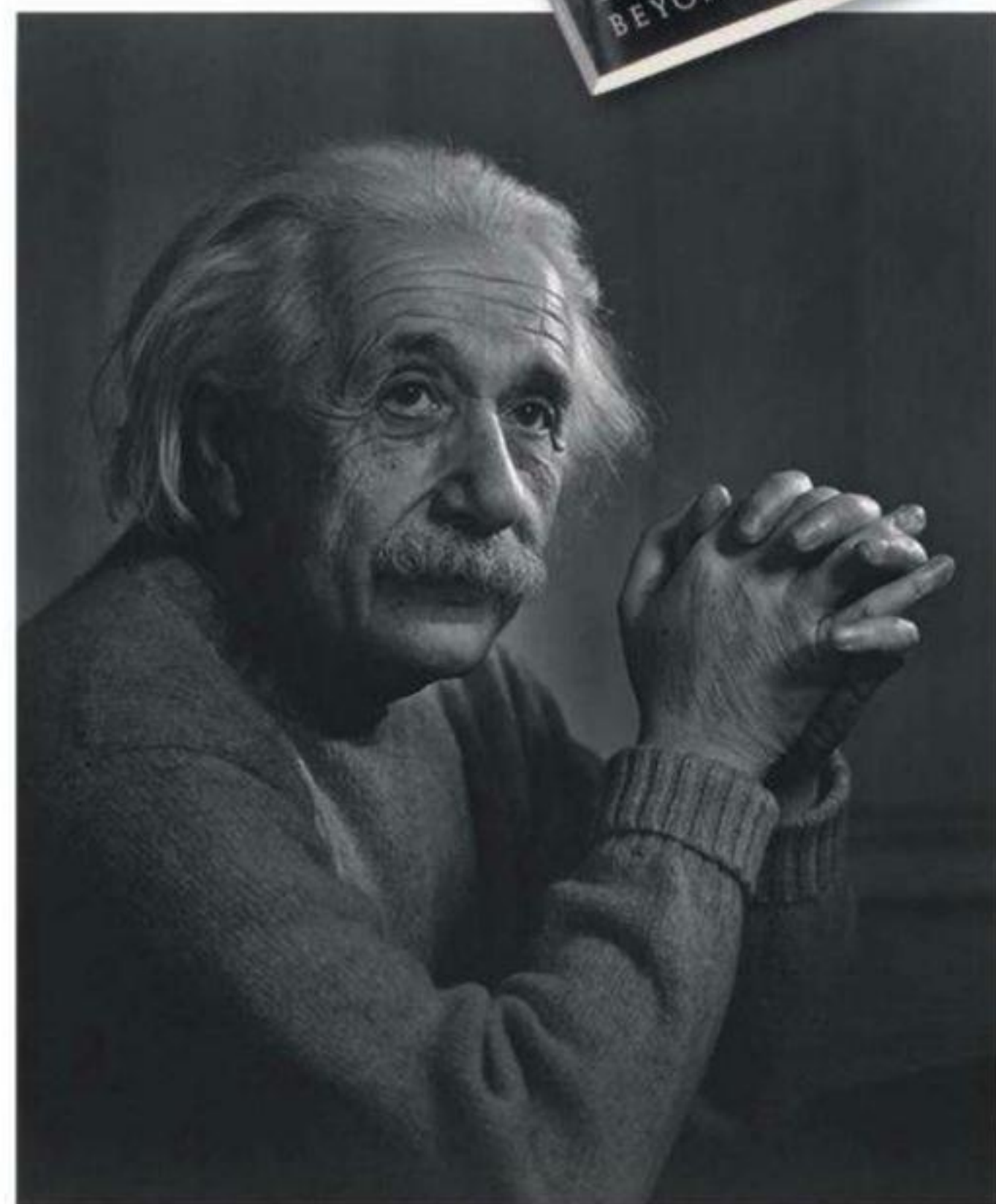
Karsh: Beyond the Camera

By David Travis

David R Godine, paperback, £21.99, 168 pages, ISBN 978-1-56792-438-1

IT IS always a treat when you have the chance to read a photographer's own words, especially when the person in question is one of the 20th century's greatest portrait photographers. Karsh died in 2002, but his memory lives on through a series of newly discovered recordings that were made in 1988 and have been transcribed and compiled in book form. Featuring some 74 duotone photographs as well as recollections and commentary by veteran curator David Travis, this book deftly marries Karsh's voice as he comments on individual portraits with the curatorial voice of Travis. The movie stars and artists photographed

by Karsh throughout his long career include many of the greatest ever to have lived. Karsh commented about the actress Audrey Hepburn (pictured below): '[Her] beauty is combined with an insatiable appetite for life', while of Tennessee Williams he talks about how 'the playwright's deceptive ease of manner, his informal speech, and carefree air reminded me of various characters made by his pen'. Through Karsh's masterful portraits and insightful comments, we are reminded of the timeless art of portrait photography.



© KARSH



© KARSH



WEBSITE

<http://boston.com/bigpicture>

IF CUTTING-EDGE documentary photography is what you're after, you won't go far wrong with The Big Picture photo blog from *The Boston Globe's* picture editors. Featuring up-to-the-minute reportage, the site aims to relay news stories through images sourced and licensed from major photo agencies, such as the Associated Press, Reuters and Getty Images. It's a simple idea that works well. The editors have opted for a clean homepage design with a short paragraph of text explaining the context of each featured image. The images have captions for added insight and are shown big, enabling viewers to fully appreciate what they are looking at. Clicking on each of the homepage images takes the viewer to more photographs of the same topic so they can glean an all-round view of the news story in question. In short, this is a great topical resource for those interested in learning about and understanding the complexities of the modern world through images.



BOOK

Sea Change: A Tidal Journey Around Britain

By Michael Marten

Kehrer Verlag, hardback, £30, 126 pages, ISBN 978-3-86828-311-2

THIS contemplative coffee-table book charts the coast of Britain through a series of beautiful, sometimes ethereal images. Michael Marten captures the rhythm of the tide and its effect on the landscape. Dividing Britain's 11,000 miles of coast into quadrants – south-west, north-west, north-east and south-east – Michael has, since 2003, explored the huge variety of locations, photographing everything from industrial estuaries, charming harbours and cliff views to beaches and salt marshes. What is innovative about Michael's approach is that he has photographed the same locations at low and high tide to create a series of 'paired' images. From comparative



photographs looking out over Blackpool's pier and tower to images of the Severn Bridge, St Michael's Mount in Cornwall and Berwickshire's distinctive harbour, Michael's book is an enchanting survey of all that is great about the British coast. An exhibition will be on show at London's Oxo Gallery from 26–30 September. For more information, visit www.coinstreet.org.

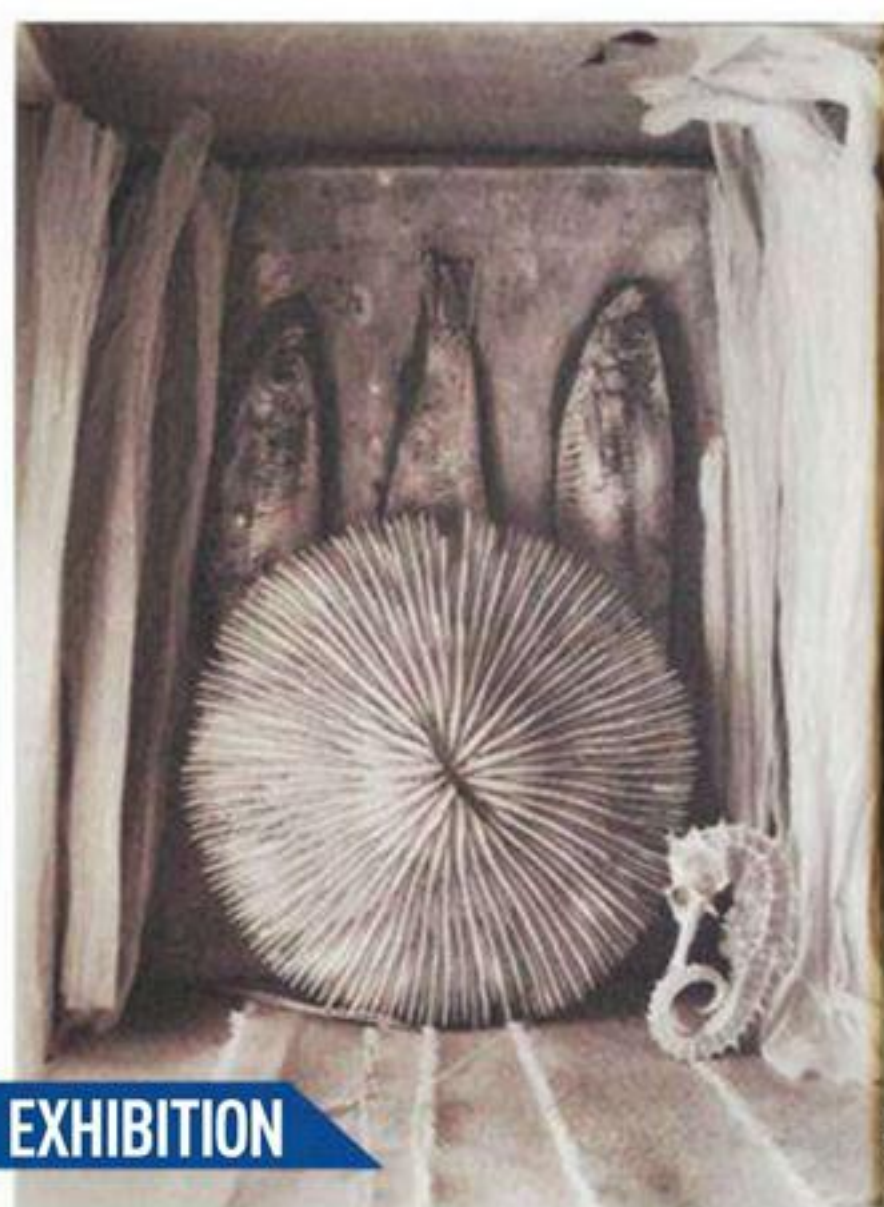


Tableaux Whispers Echoes: Saltprints by Bruce Rae

From 15 September–13 October. Lucy Bell Fine Art, 46 Norman Road, St Leonards on Sea, East Sussex TN38 0EJ. Tel: 01424 434 828. Website: www.lucy-bell.com. Open Wed–Sat 11am–4pm or by appointment. Admission free

BRUCE Rae's work is an example of the sheer craftsmanship involved in using traditional printing processes. In this new exhibition at the Lucy Bell Fine Art gallery, a selection of salt prints as well as cyanotypes and platinum prints are on show. Having trained as a photographer at Birmingham College of Art from 1966–68, Bruce went on to study at the Royal College of Art in London before working briefly as a commercial photographer. He then decided to dedicate his time to fine-art photography.

Bruce has been using 19th-century photographic processes since the early 1990s and coats his own papers with solutions he has mixed himself. For this body of work he uses shells, butterflies and seahorses, among other things, which



EXHIBITION

he neatly arranges in a 'theatre-like' box constructed from balsa wood and lit by 60-watt bulbs from the top and sides. The result is a fascinating and intriguing series of still-life 'tableaux' images. A limited-edition book of the same name, priced £75, is available to buy from the gallery.

CONDENSED READING

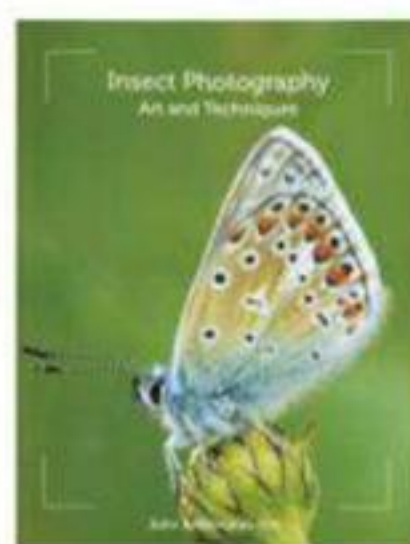
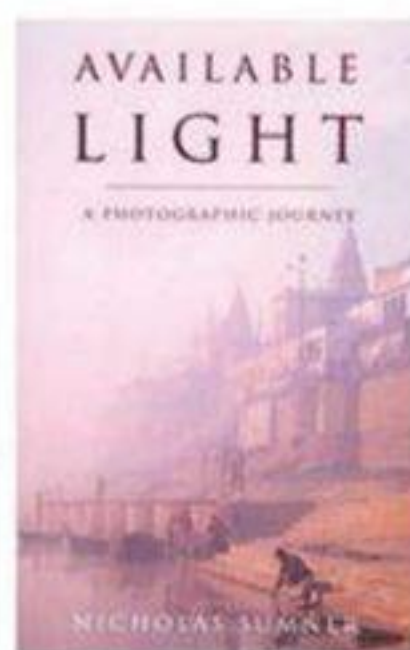
A round-up of the latest
photography books on the market



● AN INTRODUCTION TO WEDDING PHOTOGRAPHY

by Lorna Yabsley, £14.99 Although we are coming to the end of the busiest season for weddings, a guide that outlines the vital do's and don'ts for photographing a wedding is indispensable if you are interested in this kind of wedding photography. This guide covers all bases, is well designed and features some great images.

● **AVAILABLE LIGHT** by Nicholas Sumner, £9.95 This autobiographic-style travelogue is unique in that it is one photographer's account of his seven-year journey across Asia. A novel-sized, meaty read, the text is vividly written and succeeds for the most part in drawing the reader in. It would have been nice to see more images – there is only a smattering in the centre of the book – but as a 'holiday' read it more than fits the bill.



● INSECT PHOTOGRAPHY: ART AND TECHNIQUES

by John Bebbington FRPS, £16.99 Aimed squarely at photographers whose prime interest is photographing insects, this thorough guide is a pleasant read and features many lively, colourful images. With detailed sections covering topics that include 'photographing insects in water', 'focus stacking' and 'photomicrography', as well as chapters on vital skills such as fieldcraft, and exposure and lighting, it is a useful resource for insect lovers.

● **FASCINATING BIRDS** by Markus Varesvuo, £20 One for bird-photography enthusiasts, this reference-style, illustrated guide features images from the archive of experienced bird photographer Markus Varesvuo. From golden eagles to wildfowl and owls, pigeons and gulls, the 150 images in this book are certain to delight and enthrall.



Letters

Share your views and opinions with fellow AP readers every week

LETTER OF THE WEEK

Wins a 20-roll pack of 36-exposure Fujifilm Superia ISO 200 35mm film or a Fujifilm 4GB media card*



FUJIFILM

GIVE A LITTLE RESPECT

As a young adult (13), I feel like I should have the respect of other people. I have many titles under my belt like my school's official photographer, and have won a few competitions like a local one at a cat adoption centre. None of these matter to adults. I demand the most simplistic respect, like not walking in front of my camera when I'm taking a picture or barging past making my camera shake. I'm not saying all adults do this, but there have been occasions when some do.

I'm not sure whether adults take this approach with teenagers because the general thought of is of hooded hooligans, or if they think we are not capable of using a DSLR or even a bridge camera, and that we probably have it on the most basic setting. The last one is completely untrue, as I have seen brilliant photography by teens and younger.

Finally, if you think that younger teens could never make it into the world of professional photography, then you are wrong – the reason that we haven't is not because we don't have the skills, but because we don't have the money.

To sum up, I think that adults should give more respect to the younger photographer: teenagers can produce the results of many amateur adult photographers and shouldn't be treated like three-year-olds with a kiddy zoom.

William Swan, Norfolk

You are absolutely right, William. People who ignore or patronise teenagers, or who don't take seriously what they have to say, are missing out on a chance to learn something – Damien Demolder, Editor

*IN A CHOICE OF COMPACTFLASH, SD OR MEMORY STICK NOTE: PRIZE APPLIES TO UK AND EU RESIDENTS ONLY

Write to...

'Letters' at the usual AP address (see page 3) fax to 020 3148 8130 or email to amateur photographer @dpcmedia.com

*Please indicate whether you would like to receive Fujifilm film or a memory card (please state type preferred) and include your full postal address

Backchat

Send your thoughts or views (about 500 words) to 'Backchat' at the usual AP address (see page 3). A fee of £50 will be paid on publication

OBJECTIONABLE CLAIM

I really must object to Jim Anderson's comments that £1,000 is excessive for a full day's wedding photography and that anyone who takes more than three hours to completely cover a wedding is in the wrong job (AP 25 August). Many couples these days want coverage of their wedding from start to finish. It's not unreasonable, therefore, to have to start at 9am or before to cover the bridal preparations, hair, make-up and so on, and stay to capture the first dance in the evening. Realistically, then, rather than three hours, we are already looking at a minimum of eight, and more often than not up to 12.

Also, it's not just the photographer's time at the wedding you are paying for. A professional photographer will spend time with the couple before the wedding to discuss photography arrangements in detail, and maybe attend the wedding rehearsal. On the wedding day, it would not be unusual to take 300-400 photos, all of which need to be reviewed, edited down, tweaked, cropped and arranged for the album. At a very conservative estimate, this will bring the photographer's time up to 20 hours.

If the photographer charges £1,000 for the day, it's not all profit: there are costs involved. The most obvious direct cost is that of the wedding album itself, which combined with mounts and processing will cost in the region of £200 (and sometimes a lot more). Then if the photographer is VAT registered, that brings us down another 20%, leaving around £480 for 20 hours' work – less than £25 per hour, and about half the rate charged by a main-dealer car mechanic.

results truly fired me up. My pictures improved dramatically, and with that came inspiration. It has given my photography a new lease of life. It's odd that this should be the case, since the 40D is arguably the better camera, and is certainly more ergonomic to hold and use than the 600D.

So what is it about the 600D that inspires me? Above all else, dramatically sharp and vibrant results in my hand. I started seeing the subject rather than the faults in the photograph, and with seeing the subject came seeing the possibilities for the subject. It is not necessarily the better camera that gives the better results – it is what works best for the person pushing the button. So if a camera does it for you, go for it, no matter whether it's cheap and cheerful or costs thousands of pounds. The best camera in the world won't benefit you if it doesn't generate that elusive inspiration!

Keith Longmore, Norfolk

PELLIX PERFORMANCE

I thoroughly enjoyed reading Ivor Matanle's article on the Canon Pellix (AP 18 August), as I own one of these cameras. I was surprised, however, that in his *Watch out for sidebar*, Ivor did not mention deterioration of the silvering on the main prism, as this is something my camera is suffering from. As

WHAT WORKS FOR YOU

Damien Demolder's response to John Ranson's letter of the week in AP 1 September, about new kit invigorating the imagination, is very true. For some time, I have owned and loved my Canon EOS 40D, but found it heavy and bulky for holidays. I bought a Panasonic Lumix

DMC-G2 for holiday trips, but couldn't get the results I wanted, so I traded it in against a new Canon EOS 600D. I don't know why, but the 600D just 'clicked' with me (pardon the pun).

Overall, I immediately started getting better results than from the 40D, with fewer wasted shots – and seeing the excellent

What The Duck



But that's not the end of it. A professional wedding photographer must have reliable quality equipment: any competent pro will have at least two cameras, lenses and flash units, for convenience and to guard against equipment failure, all of which must be bought, maintained and replaced on a rolling programme. And – often overlooked by amateurs – it is vital that any wedding photographer has both public liability and professional indemnity insurance. It also makes sense to have theft and accidental damage insurance, and the photographer's vehicle must be insured for business use.

By the time you've taken all this into account and added the normal 'office costs', websites, advertising and travel costs, there is precious little profit for the photographer. Suddenly, £1,000 for a full day's wedding photography seems like incredible value for money. **Brian Pierce (wedding photographer), Cornwall**

THE HAVES AND HAVE-NOTS

I support Jim Anderson and Keith Hughes in their comments about professional photographers (AP 25 August). However, we live in a society of 'haves' and 'have-nots', and if the 'haves' wish to spend thousands of pounds on a professional photographer, then it's entirely their choice. Their world is totally different to ours; their income is much higher than for the everyday Joe in the street, so it is easier for them to be misguided into believing an expensive photographer using 'professional' cameras must be better than a cheap photographer. Themed weddings, if you believe the blurb in various magazines, are a real money

spinner, but how many of us can really afford the extra cash, or indeed want to go surfing, golfing, clay pigeon shooting or whatever on their big day?

There is a limousine provider at the end of my road; I only ever see his vehicles emerge at weekends, and not every weekend at that. I regularly pass by a photographer's studio in a poorer part of Portsmouth. It's closed most times I drive past it, and on the few occasions I have seen it open, there's nobody in it. Apparently, video photography at weddings is on the decline – is this due to fashion and finance? I'll leave you to work that one out.

Like it or not, 'weddings on a budget' (in Britain at least) are the theme for most of us have-nots. How many professionals are prepared to bite the bullet and offer a cheaper alternative service? I dare say that most pros will respond with how difficult life is, but pretty well most of us are in the same boat. The wedding industry is not one that I would join, because there are too many pros chasing a niche market. That in itself should drive down prices, but it doesn't, does it? **Peter Carey, Hampshire**

Like every commodity that can be bought, there are levels of quality and levels of service. Some wedding photographers crack out three a day, while others spend three days on one, just as you can pay 50p for a basic supermarket sliced loaf or £5 for a hand-made exotic bloomer made with the best flour. You decide what you want to buy accordingly, as well as what you want to provide – Damien Demolder, Editor

bright image. However, something I've always wanted to know is that if you were to take a light reading with a handheld meter, then transferred that reading to a Sony SLT camera, would the resulting photo be underexposed due to the fixed mirror blocking some of the light getting to the sensor? Perhaps someone who has tried this can relate their experience.

Douglas Thomson, via email

I am sorry to hear about your Pellix's prism silvering problems, but glad that you still enjoy using such a magnificent camera. Brown marks in the viewfinder caused by deterioration of the silvering of the prism are potentially an issue with many SLRs of the 1960s and '70s, though less with the Canon cameras of the period than most. Some expert repairers of classic cameras (try Ed Trzoska, tel: 0116 267 7712) can get prisms re-silvered, and reset up the cameras afterwards, but it tends to be expensive by comparison with the value of most SLRs. It depends on how much you value your Pellix – Ivor Matanle

Regarding the Sony SLT: no, the light loss is accounted for in the ISO ratings – Damien Demolder, Editor



as a result, I see two distracting blurry blobs in the already dim viewfinder, which, while having no effect on the final image, do spoil the pleasure of using the camera, and I suspect also make it virtually worthless. Happily, though, the mirror is still in good shape, which means I can still take decent pictures with the camera, and the crisp sound of the shutter firing is very addictive.

Sony, with its single-lens translucent range of cameras, gets round the dim viewfinder problem by using an electronic viewfinder, of course, which gives a nice

BACK CHAT

AP reader Mick Bidewell considers the progress of digital technology, and wonders whether we will ever hit the peak

IN AP 25 August, Editor Damien Demolder wondered if we've reached a peak with digital camera design and performance. Certainly, when you consider the dreadful image quality of those pioneering digital cameras, it's small wonder that today's mind-blowing array of technical wizardry has shot digital into the stratosphere.

I remember the time when AP made comparison shots between early digital models and a contemporary 35mm camera. The digital pictures always displayed appalling image quality. And incredibly, the memory card – so cheap nowadays – cost several hundred pounds. My initial reaction was to marvel at the technology even though the image quality left me cold.

My first digital model was a 4-million-pixel Olympus compact. The instruction book boasted of the camera's ability to shoot under any conditions using its higher ISO settings. This, of course, was complete claptrap. Image quality using anything other than the lowest ISO was rubbish! And likewise, using the – still best avoided – digital zoom, a feature that should have been strangled at birth! Such were the claims of those early digital camera manufacturers, it's a wonder they never fell victim to the Trade Descriptions Act. But technology moved rapidly forward and my view that digital was more of a gimmick than a threat to film has been firmly rubbished.

Damien believes that film cameras reached a peak with the Canon EOS-1V. For me, it was the Canon EOS 650 that swung it. I'm still using mine, 25 years later, and will continue to do so until film eventually dies a death. But despite their impressive technical innards, it's unlikely we'll see any of today's digital models still doing the rounds in 25 years. All digital cameras have limited lives before the Mark II, III and IV models make their appearance. Given their built-in obsolescence, which leads to newer, improved versions, quite what digital camera specifications will be in 25 years' time is a fascinating thought.

My DSLR is a Nikon D90. It's an amazing camera that gives superlative image quality and lacks nothing in the way of specifications. At least, to me it doesn't! Other more picky photographers might disagree. But has the day of the 'perfect' camera arrived? For the sake of camera manufacturers, I hope not. Even photographers who can't afford them can't resist reading reviews of the latest models. For those who can, it's something new to aspire to.

In reply to John Ranson's letter in AP 1 September, Damien spoke for myself and many other photographers when he said that a new camera can invigorate the imagination and creative energies. But will we still need new cameras if, as Damien thinks, there's little else specification-wise they can offer us?

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PHOTO INSIGHT

Cathal McNaughton explains how he took this perplexing image of a woman amid an art installation of a giant table and chairs

I TOOK this image at the Metropolitan Arts Centre (MAC) in Belfast. It is an art installation of a giant table and four chairs by the American artist Robert Therrien, who is renowned for his giant sculptures of everyday objects. The installation stands at nearly 10ft (3m) tall and is three times the size of the originals.

I had seen a news bulletin about the exhibition on the television and immediately knew it would make an interesting image. Even watching television can be research, as I'm constantly thinking up ideas for possible photographs. In my view, to be a successful photographer you have to be switched on all the time and always be looking for pictures. This process of seeking out pictures becomes part of your life, so in that sense you're always working.

I went to the MAC soon after I'd seen the news bulletin to take a closer look. I wanted to make sure there wouldn't be too many people walking around as this would have ruined the shot, so I waited until a little after the exhibition had opened for the main rush to die down.

I had a clear idea in my mind of what the picture would look like before I reached

the venue. As I've explained to readers in past *Photo Insights*, when events are unfolding rapidly there often isn't time for previsualisation, but this was one of those occasions when I could actually visualise my shot beforehand. I spoke to the press officer to explain who I was and asked if I could take pictures inside the space. They were more than happy for me to do this, as they wanted publicity for the exhibition and venue.

I walked around the installation several times looking at it from different angles to see what would work best. In terms of composing and framing the image, there were several factors to consider, one of which was to ensure that the background was free from distracting elements such as

'The woman is crucial to the composition because she adds a sense of scale. The fact she is looking up helps reinforce this'

windows and stairs. Once I'd found the angle I wanted to shoot from, it was then just a case of waiting for a person to walk into the shot and stand where I wanted.

The woman is a crucial part of the composition because she adds a sense of scale. Without her you wouldn't be able to tell how big these chairs actually are. The fact she is looking upwards also helps to



© CATHAL MCNAUGHTON



CATHAL MCNAUGHTON

Award-winning Cathal McNaughton has more than ten years' experience covering conflicts and breaking news for national newspapers and international press agencies. He shares his best press photographs and reveals how he captures a subject in ways that others haven't seen



reinforce this dramatic sense of scale. There are only two places where a person could stand in the scene where he or she doesn't 'clash' with the installation – either side of the central table leg. If I remember correctly, I was shooting from just below normal eye level and shooting upwards ever so slightly.

The table leg in the centre of the picture divides the frame directly in two, which gives the image a sense of stability – in a way, the line anchors the composition. All the other elements in the frame relate to this central point. In order for the image to work, it was crucial for this line to be straight. If it had been slightly off centre or at an angle, the picture would have been unbalanced and flawed. Fortunately, I was able to avoid

this through careful framing. I took several images of the same scene, but this is the only one that worked. The compositions in the other frames I took were too messy. This may be a simple-looking photograph, but there is more to it than meets the eye, so to speak. If it isn't taken in a precise way, it simply won't work.

I wanted to retain some detail in the image (if you look closely you can see that the woman and the table and chairs aren't completely silhouetted – you can still make out the features on the woman's face for example and the colours of her clothes) so I had to ensure my exposure was spot on. If the image had been underexposed all detail would have been lost, but if I'd overexposed

the shot the background would have been completely burnt out.

Ensuring my exposure was correct wasn't difficult to do, but it did require a degree of care and consideration. I needed a fast enough shutter speed to ensure all the lines were sharp, but the room was also a little on the dark side so I had to take this into consideration. However, too slow a shutter speed may have meant a blurred subject if the woman moved, and I didn't want to use too high an ISO setting as this would have affected the image quality.

So, as you can see, there were lots of factors to consider. In the end I set my Canon EOS-1D Mark IV with a 24-70mm lens to 1/30sec at f/5.6, and ISO 800. **AP**

To see more images by Cathal or to book a place on one of his workshops visit www.cathalmcnaughton.com

To take part in one of our free street-photography masterclasses with Cathal, send an email with your name, address, telephone number and a couple of sentences about your photographic interests and experience to appicturedesk@ipcmedia.com

Cathal McNaughton was talking to Gemma Padley

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SHARPENING RAW FILES



MARTIN EVENING

Martin Evening is a London-based advertising photographer and noted expert in both photography and digital imaging. As a successful photographer, Martin is well known in London for his fashion and beauty work, for which he has won several awards. In 2008, he was inducted into the NAPP Photoshop Hall of Fame.

Martin has worked with the Adobe Photoshop and Adobe Lightroom engineering teams over many years and is one of the founding members of Pixel Genius, a software design company producing automated production and creative plug-ins for Photoshop.

His recent books include *The Adobe Photoshop Lightroom 4 Book*, *Adobe Photoshop CS6 for Photographers*, as well as the *Adobe Photoshop for Photographers: The Ultimate Workshop* series, which he co-wrote with Jeff Schewe.



Martin Evening's

Retoucher's Guide

Photoshop guru **Martin Evening** explains how to sharpen raw files using Camera Raw 7

ALL IMAGES require some sharpening at the capture stage, otherwise they would look too soft. When shooting a JPEG, the camera's image processor applies the sharpening automatically. If shooting in raw, no sharpening is applied, and the photographer must determine

how much is required when converting the file in software.

In the case of Adobe Camera Raw and Lightroom, the Detail panel settings offer a comprehensive set of sliders that allow both the sharpening and noise reduction to be controlled. Yet with all this choice comes

the need to understand how these controls should be used to their best effect.

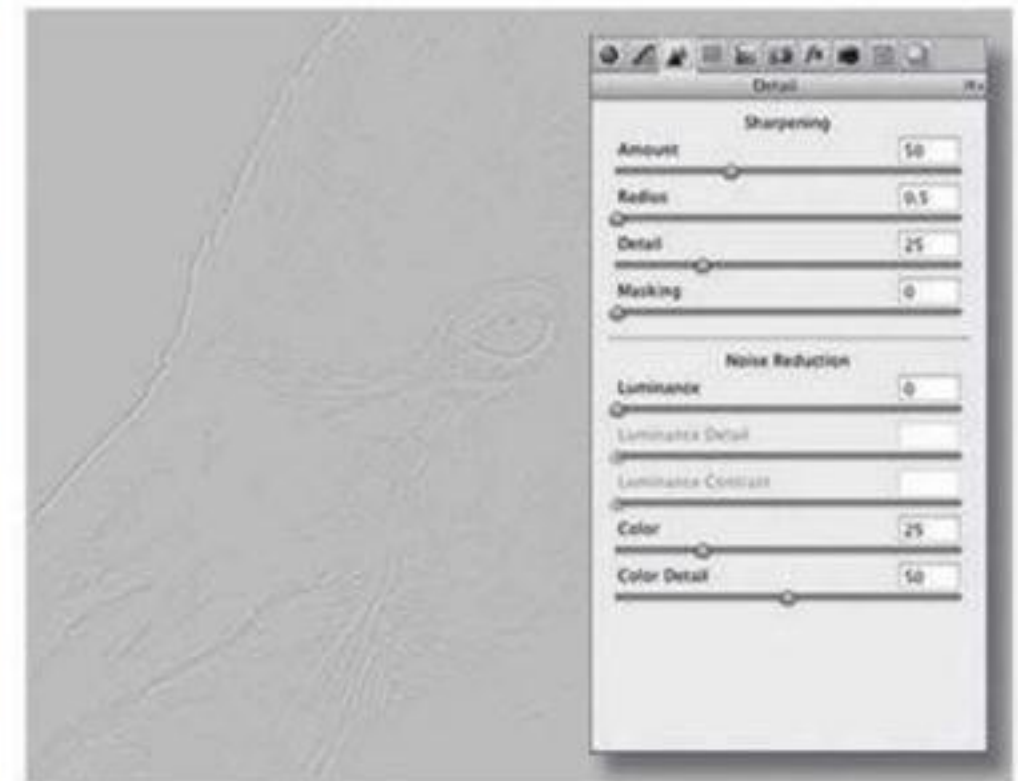
The image above was shot using a DSLR in raw mode and processed using Camera Raw 7 in Photoshop CS6. These instructions can apply equally to working with scanned TIFF images (where the capture sharpening has been disabled in the scanner software), but not to JPEGs since these will have been sharpened in-camera.



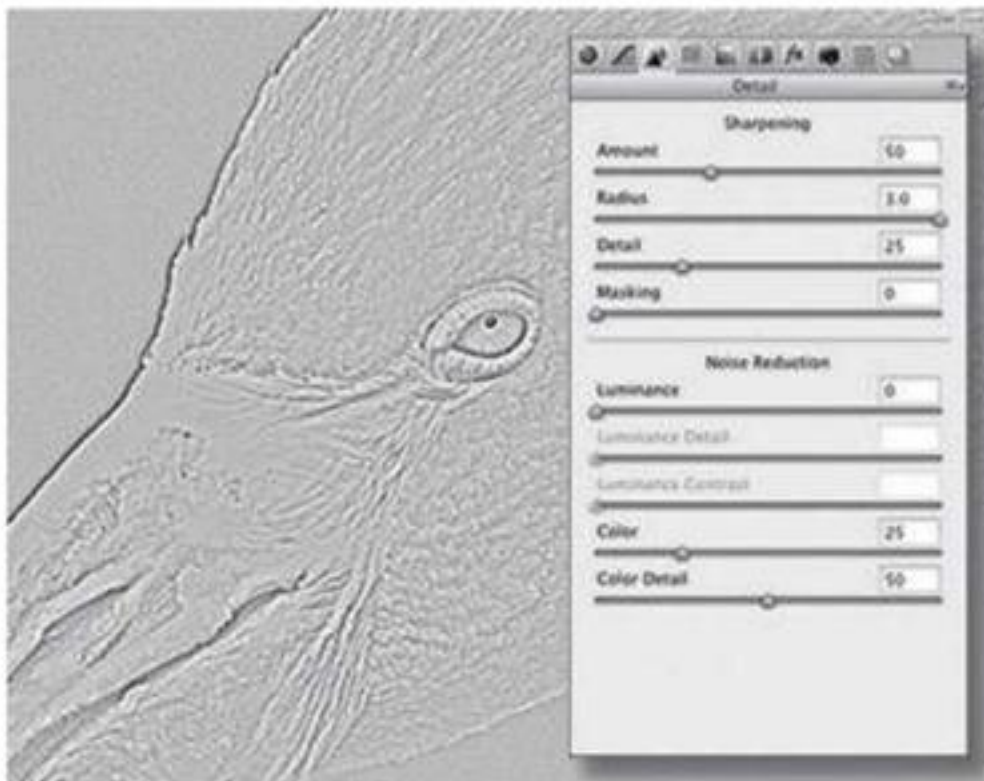
1 First, I made a number of adjustments in Camera Raw to optimise the image. I adjusted the Basic panel settings (as shown above) to add more contrast, balance the highlights and shadows, and white and black endpoints. You will also notice that I boosted the Vibrance to achieve slightly more saturated colours.



2 Shown here is a 200% view where the Sharpening Amount slider in the Detail panel was set to zero. This shows what the original raw image looked like without any pre-sharpening applied. It's obviously a little soft, but this is only to be expected. All raw images will require a certain amount of pre-sharpening. The trick is knowing how to achieve the optimum settings for each individual image.



3 To start with, I set the Amount slider to 50, which is a little higher than I would normally apply. I set the Radius slider to the minimum 0.5 setting. By pressing the Alt key, the greyscale preview is displayed, as shown here. This allowed me to preview the effect of the Radius slider setting in isolation (note that the preview must be set to 100% or higher in order to access this type of preview).



4 I then dragged the Radius slider to the maximum 3.0 setting and again held down the Alt key to see a greyscale preview. As you can see, a low Radius setting doesn't do that much, whereas a high Radius setting emphasises just the wide-edge features such as the eye and the outline edge of the bird. The ideal setting will always be somewhere between these two extremes.



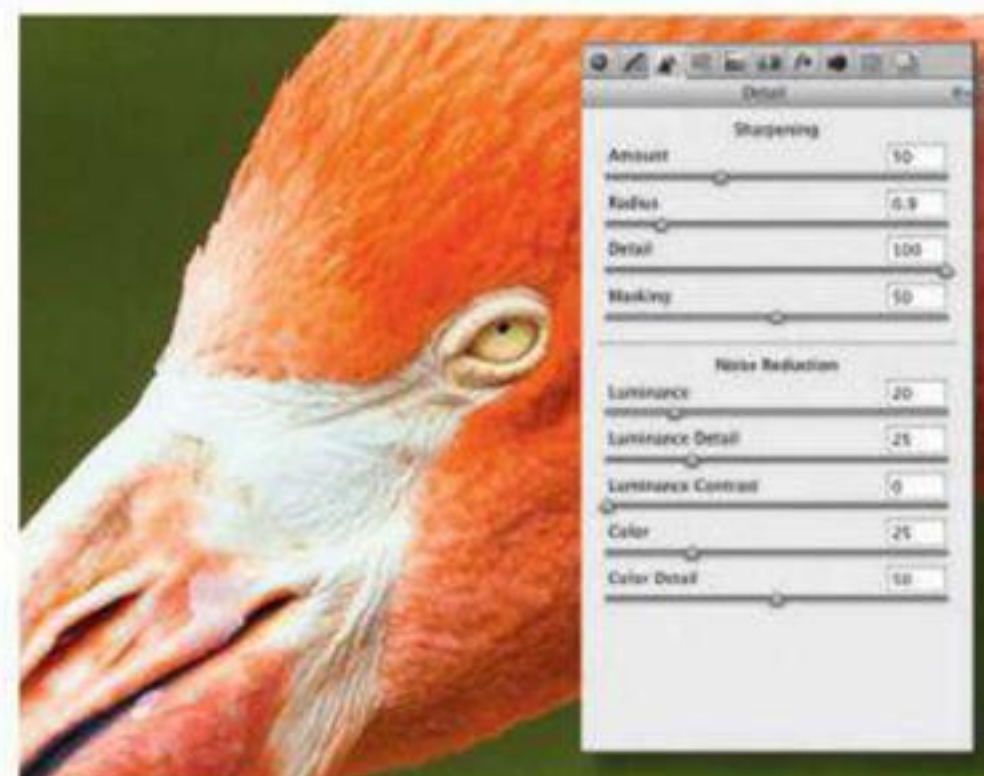
5 For this image I felt the optimum Radius setting would be 0.9 as this would help emphasise the edges of the feathers. Next, I adjusted the Detail slider. The default setting is 25, and increasing it strengthens the halo edges for a more pronounced sharpening effect. It used to be the case that you didn't want to risk setting Detail too high, but when using Camera Raw 7 you can safely take this up to 100% where appropriate. Again, hold down the Alt key for a greyscale preview.



6 Here is how the image looks at 200% following the combined Amount, Radius and Detail slider settings. While the detail on the flamingo looks nice and crisp, the sharpening settings have also emphasised the luminance pattern noise, and this is most clearly visible in the green background.



7 To address this issue, I adjusted the Masking slider and again held down the Alt key as I did for the greyscale preview of the effect. The more the Masking setting is increased, the more black mask areas are generated, which protect these portions of the image from being sharpened. In this instance, a Mask amount of 50 did a good job of protecting the green background areas from being sharpened. The white portions show those areas where sharpening is applied.



8 This shows the modified image after the Masking has been applied. I also adjusted the Noise Reduction sliders to further reduce the luminance noise visible in the image. Here, I set the Luminance slider to 20 and the Luminance Detail slider to 25.



9 Finally, I went back to the Basic panel and adjusted the Clarity slider. Adding more Clarity increases the midtone contrast, and doing so can help to reveal more texture detail in the midtone areas. Here, I set the Clarity slider to +20, which was just enough to bring out some of the detail in the feathers.





Horse power

Horses can be restive subjects at the best of times. Flash should unsettle them entirely, yet **Matthew Seed's** sought-after equine portraits are dramatic, atmospheric and full of character. He talks to **Stevie Ella-Keen**

MATTHEW Seed is known as 'the horse photographer' and his majestic portraits are sought after by both horse lovers and art lovers. His stunning images are the result of a connection to each animal, as well as the incredible technical skill with which he chooses the lighting and composes each image. He developed his characteristic technique over a 20-year career as a fashion and commercial photographer, and it's the skills, careful preparation and patience needed for those disciplines that account for his success with what could be an onerous and dispiriting task.

His set-up means that light appears to carve each muscle out of the darkness, with fast fall-off drawing the eye and invoking a sense of drama. Matthew doesn't use software to enhance or alter his images; the atmosphere is produced entirely in-camera through careful shaping of the light for each image – something for which his experience with fashion lighting comes into play.

However headstrong and petulant human models can undoubtedly be, horses are far more unpredictable and capricious. 'There's no way I could have done this work years back,' Matthew explains. 'The main reason

is the technique: I needed to really get under the skin of all this stuff about composition and understanding how lighting works until it became second nature to me. It has to be instinctive because the horses can be unpredictable and you haven't got time to experiment.'

When the horse moves the lighting has to be adjusted, but Matthew doesn't use modelling lights at all. 'You can't really do that with horses because it would spook them, so I keep them off at all times,' he says.

The skill in Matthew's lighting is most evident in his images where the horses fade into complete darkness. 'That's just using honeycomb grids on whatever head I happen to be using at the time, to really focus the beam of light,' he says. 'It's the hardest thing of all to do. The grid has a very narrow focus of light and it's harder to control as your hotspot is such a narrow field. If the horse twists its head six inches to one side, you've probably lost it completely.'

Generally, Matthew uses Hasselblad equipment. At the moment he has a H3D Mark II body

Above:
'Companion'.
Matthew uses the
light to shape and
model his subjects

Left: 'End of the Day'. The location is generally determined by the horse's natural environment



Above: 'Walk in the sun'. Drama and atmosphere are crucial elements in Matthew's images

Top right: 'Pride'. Negative space can be as important as the subject when creating captivating images

Far right: 'Inquisitive'. Through setting and capturing the right pose, Matthew is able to communicate the character of his subject

Near right: 'Olena'. Photographing both horse and owner presents its own difficulties

and Hasselblad lenses, mostly using 35mm, standard 80mm and 120mm macro optics. For lighting, he has a wide range of Profoto equipment and a multitude of reflector dishes and attachments to go with it. He doesn't use a set kit on location as the changeability inherent in his shoots, due to weather or the animals, means he and his equipment need to be adaptable.

HORSES

Matthew grew up around horses, and was allowed to ride his neighbour's. His admiration for the animal grew from there. In his mid-teens his interest turned to photography and he embarked on a

career in the fashion and commercial worlds. After ten years as a professional photographer, the need for a new challenge led him back to horses, and to his love of classic painters, such as the 18th-century painter of horses, George Stubbs (1724–1806). 'Stubbs would never walk into a field, see a white sky and just leave his canvas white,' says Matthew. 'He'd paint a sky in if it wasn't there. I thought, all Stubbs was doing was painting with light and if it wasn't there, he'd make it up. That inspired me. Then my next thought was that the only way I'm going to do that is to take very powerful flash equipment into the field and start controlling what's happening with all the light.'

Although he now has more control of the light, he still doesn't have complete control of his subjects. 'Horse photography is like working with a model who is constantly trying to mess your image up,' says Matthew. 'Imagine on a fashion shoot if you were halfway through shooting a garment and the model just jumps off set – it would just drive you mad!'

OWNERS AND THEIR HORSES

An added complication for Matthew is that clients often want a picture of themselves with their horse, one that captures their relationship. 'Horses aren't quite as giving as you might think for those moments,' he explains. 'They don't turn on the charm when asked, so you can't tell a horse that this is the lovey bit now, you've got to pretend like you love your owner. They're just as dishevelled as they were at the beginning of the shoot.'

The difference in colour between horse and human also presents lighting challenges. 'Your instinct for a black horse is to throw loads of light at it, otherwise it's going to look too dark and dull,' says Matthew. 'But then what do you do when two inches away from it there's someone with a bright white face and blonde hair? I have to go to focused grids for that and employ a technique I used years ago in fashion where the hotspot of the light is not facing onto the human at all – it's on the animal and the periphery of the light is what's lighting the person.'

LOCATION AND COMPOSITION

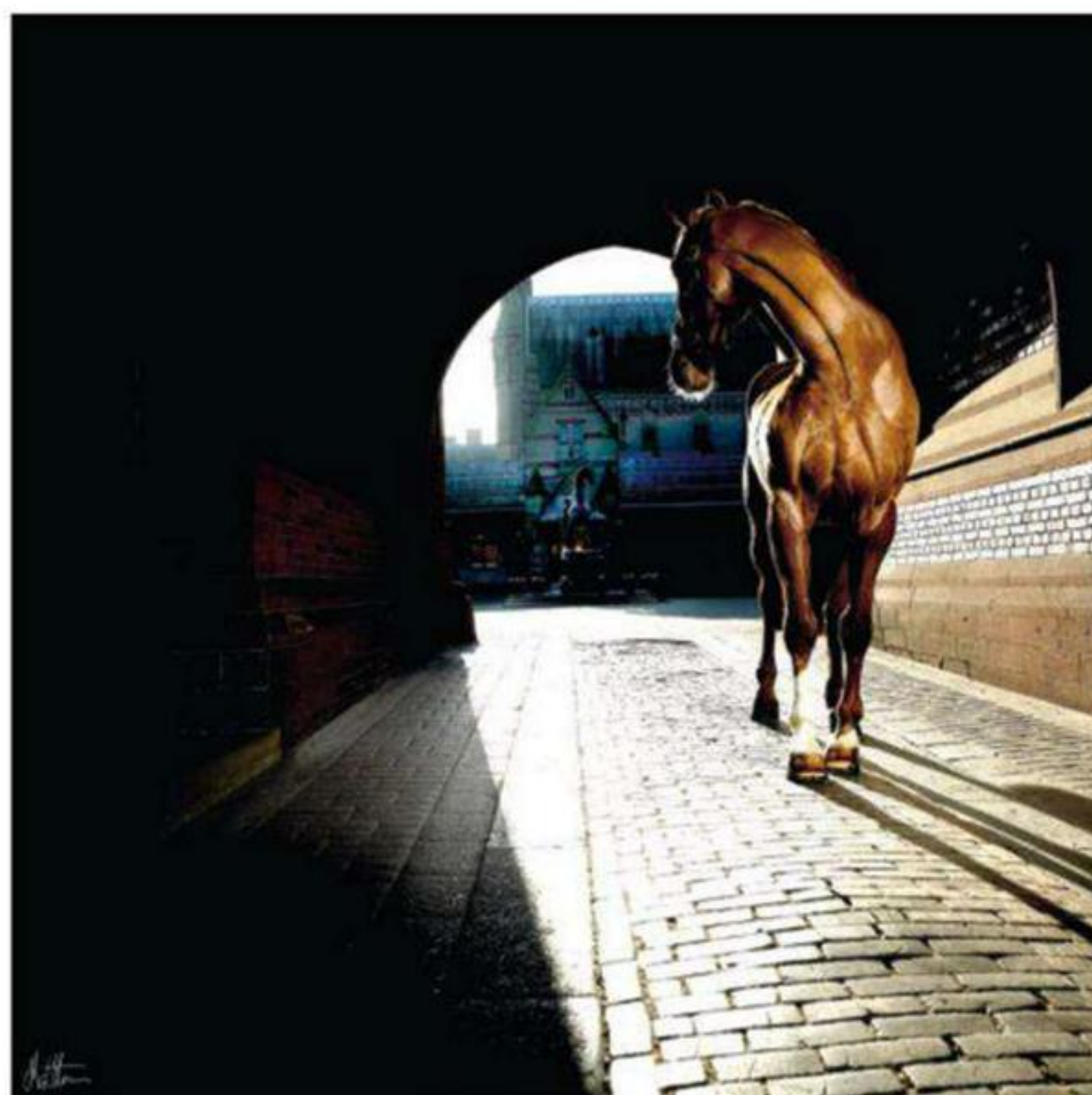
Location is largely determined by the horse's environment. Obviously, this is usually a field. But Matthew likes to keep it simple. 'I tend to like just the field, trees and sky,' he says. 'I



'Beautiful dreamer'. Getting close in on the eye creates a real sense of emotion for some horse owners

ALL IN THE EYE

SOMETIMES Matthew simply focuses on parts of the horse for dramatic effect. For instance, his close-up photographs of a horse's eye contain as much drama as the full-body shots. 'Like us, horses have expressive eyes that give away their personality or mood,' he explains. 'Also, aesthetically, a horse's eye is very unusual. It's very cloudy in the middle and its colours are very beautiful. To capture this, I use a 120mm macro lens in order to get really close up, but it's difficult because horses like to move around a lot. I've had viewings where clients absolutely love the shots and then they burst into tears when they see an eye shot. I think this is because they know it's their horse when they see an eye.'



hate clutter, so I spend a lot of time scanning the horizon line making sure nothing's cutting through at an awkward point, such as a treeline. Again, I have to do this quickly because the horse is wriggling. There's none of this standing still for a minute and thinking about the shot. I just like one big horizon line behind the horse that I can control.

'It helps with the dynamics as well because if I have a horizon line that I know is level and right across the board, I can control it with the lens I use. Also, for a dynamic image I often like to get down low and shoot up with a wideangle lens to give an extra sense of grandeur. That's great because I can almost completely get rid of the horizon line and just have sky.'

If the lighting didn't serve as a strong-enough draw to the subject, Matthew's use of negative space certainly helps. It was when Matthew started using flash in his horse photographs that he started to build negative space into his work.

'I pretty much do it all the time really,' says Matthew. 'I suppose I'm trying to bridge the gap between photography and art because artists use negative space all the time. But the moment I started using flash with the horses, it all became very dramatic and it just screamed to me. I started thinking again of all the George Stubbs work I used to admire.'

The majesty of the animal is heightened by Matthew's frequent use of low angles,

sweeping lines and breathtaking skies as backdrops. 'When you're working fast with an animal that's so unpredictable, it's hard to compose an image. But I'm trying to give an essence of where they are and their surroundings, because this is very important. I want the image to "speak" so that non-horse lovers would still appreciate it. For instance, if you cropped a picture of a horse's head right at the top of the ears, the back of the head and tip of the nose, that's just a picture of a horse to most people. Only horse aficionados would buy that as a piece of art. But the moment you leave a landscape behind it with a beautifully dramatic drifting sky, it appeals to everybody.' **AP**

To see more of Matthew's work, visit www.horse-photographer.co.uk



European excellence

We reveal the winners of the 2012-2013 EISA Maestro photo competition



SPEED was the theme for the 2012-2013 European Imaging and Sound Association's Photo Maestro competition, and Rob Van Thienen from Belgium has taken top spot. He wins €1,500 and the EISA Photo Maestro 2012 trophy. In second place is Max Riché from France, who wins €1,000 and a trophy, while Elena Anosova of Russia finished third and receives €750 and a trophy. All three photographers were invited to Berlin to the official EISA Awards ceremony to receive their prizes.

The competition was open to photographers from all 18 EISA member countries and the winners' photographs will be published in all 18 EISA-member photo magazines. Find out what inspired the three prize-winners as we publish their pictures over the next four pages.



1st

Rob Van Thienen Belgium



ROB IS a self-taught photographer, who bought his first camera at the age of 19. However, his first encounter with photography came at a much younger age

when he decided to dismantle the family's fully functioning camera – and it worked after he put it back together!

Rob's favourite subjects are sports and action photography. He was inspired by the high-speed images published in *National Geographic*, and aims to attain a similar 'mood' his own images. Rob adds: 'If people take more time to look at your photograph than normal, then you know you have done a good job.'

Rob's winning photographs were shot at the dog-racing track in Beringen, Belgium, using a Canon EOS-1D Mark IV.

To see more of Rob's images, visit <http://500px.com/RobVanThienen>.





2nd Max Riché France



MAX IS a freelance photographer specialising in action, sports and lifestyle portraits. He is also the founder of 'Climate Heroes', a photo project about climate change.

A former engineer who graduated from the École Centrale de Lyon, Columbia University New York and the University of Cambridge, Boston, Max went on to attend the École des Gobelins in Paris to learn professional photography.

Max's initial training as an engineer and scientist shows through in these extremely sophisticated pictures. Taking these photographs required a high degree of technical skill, as well as a long, close relationship with the athletes to depict their careers – from the keen sports amateur in normal clothes to the top-level accomplished sportsman in the final image. The fuzzy speed trails, artistically combined with the frozen moments, are what make these images so interesting.

Max's photographs were shot on a Nikon D700 with 24-70mm lens. To see more of his images, visit www.maxriche.com and www.theclimateheroes.org.



3rd

Elena Anosova

Russia



ELENA, who comes from Irkutsk, is the art director of a publishing house. She began taking pictures of people after she moved from the country to the city, but

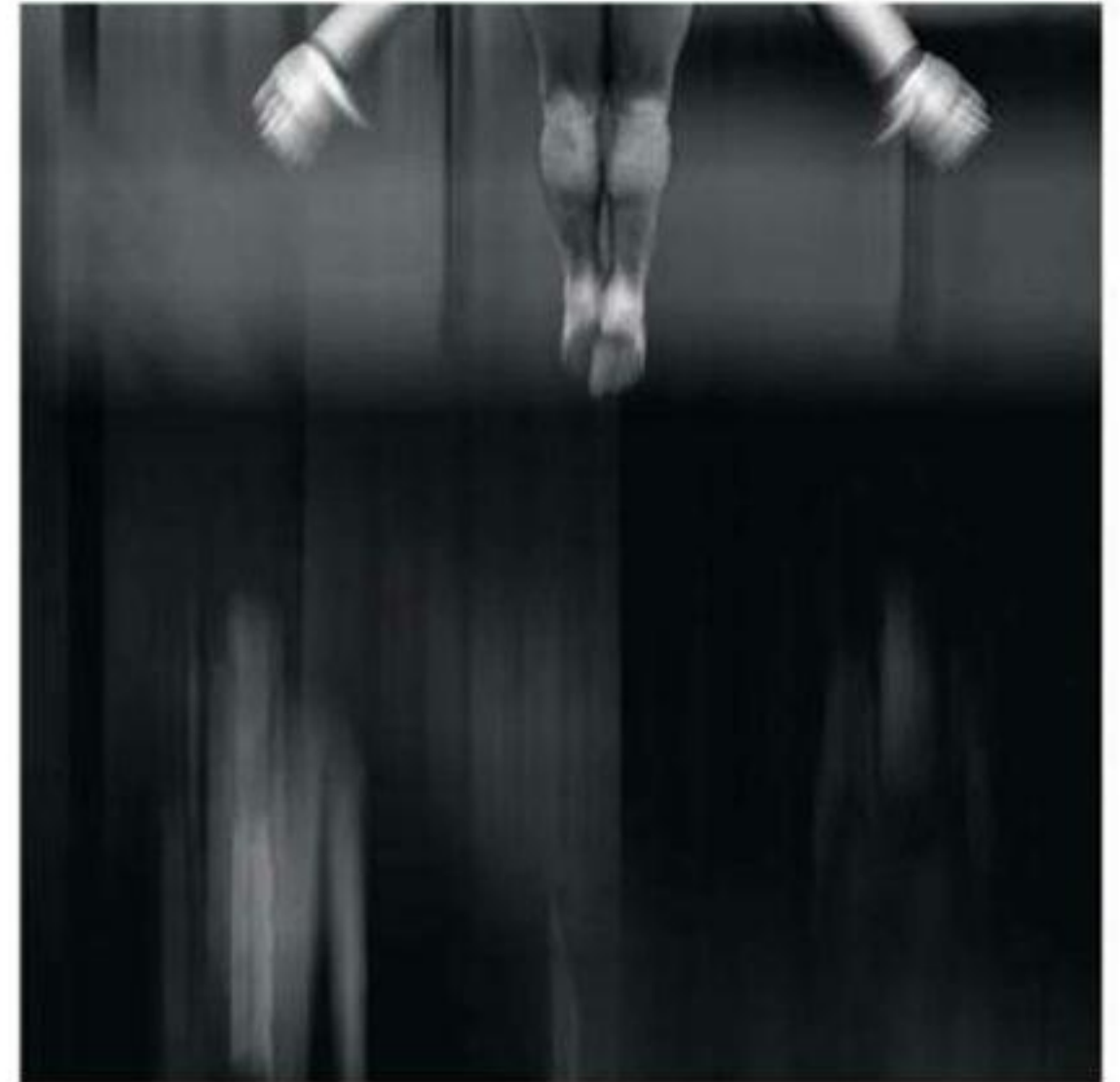
still shoots nature when travelling. Some of her landscapes were included in the Young Photographers of Russia and Wild Nature of Russia exhibitions last year, and she reached the final of the *National Geographic's* Russian Landscape 2011 competition.

These photographs were taken in Moscow at the final stage of the 2012 world swimming championships, during the diving events. Elena says her most interesting shots came during a training session. 'Shooting straight down helped to increase the feeling of their flight to the water, and to focus attention on the figures,' she says.

Elena was inspired by Vladimir Vyatkin, the Russian photographer who made long-exposure photographs of girls swimming.

Elena's photographs were taken using a Canon EOS 5D Mark III camera with EF 100-400mm f/4.5-5.6L IS USM lens.

To see more of Elena's images, visit www.elena-anosova.ru.



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Autumn almanac

Garden photographer **Jacky Parker** takes us on a tour of her garden and explains how the right approach can lead to beautiful photographs of foliage. She talks to **Jon Stapley**

WITH autumn fast approaching, nature and landscape photography will soon be full of red, brown and gold hues as photographers scramble to capture the flavour of crisp October mornings and short, damp November days. While the natural beauty of autumn perhaps makes it somewhat easier to produce an image that's merely pretty or colourful, it takes a sharper eye to come out with a fresh and unique take on the season.

Jacky Parker, named Photographer of the Year by the Royal Horticultural Society in 2008, possesses such an eye. Just take a look at her close-up shots of flora (and the occasional fauna) that demonstrate some fascinating contrasting effects of light, shadow and focus.

The photos in Jacky's nature collections set themselves apart by their arresting feeling of closeness. Rather than the sweeping forest landscapes that one often sees around autumn, Jacky's subjects are often a single strand of leaves, one sprig of berries or just a small part of a large tree that has caught the light in an interesting way.

'I guess I am drawn to the vibrant foliage of the Japanese maple,' she says of one of her frequently returned-to subjects. 'If it's bright outside, I tend to position myself underneath the canopy of leaves, facing outwards. I look for various patterns, shapes and leaf details that stand out when they are backlit by the sun. While I find that it can look like a confusing mess once I am inside the tree canopy, it pays to

spend a little time separating the different leaves, moving the camera around and comparing different compositions and angles through the viewfinder. I try to avoid bright sunlight, which has certainly not been a problem this summer!'

Keen to experiment with the boundaries of nature photography, Jacky is always on the lookout for new equipment or gadgets to play with. 'For the past few years I have had great fun with a Lensbaby Composer with a Sweet 35 (35mm selective-focus optic), and 8mm and 16mm macro converters,' she says. 'I find I can really get in close to the subject with these and achieve absolute minimal depth of field in order to highlight particular details within a flower and give a more

A red tint creeps into these leaves in the last moments before autumn takes hold



artistic view of nature. The Lensbaby Composer's design is based on a ball-and-socket configuration that delivers smooth, creative effects, and I especially enjoy using it for autumn colours and patterns.'

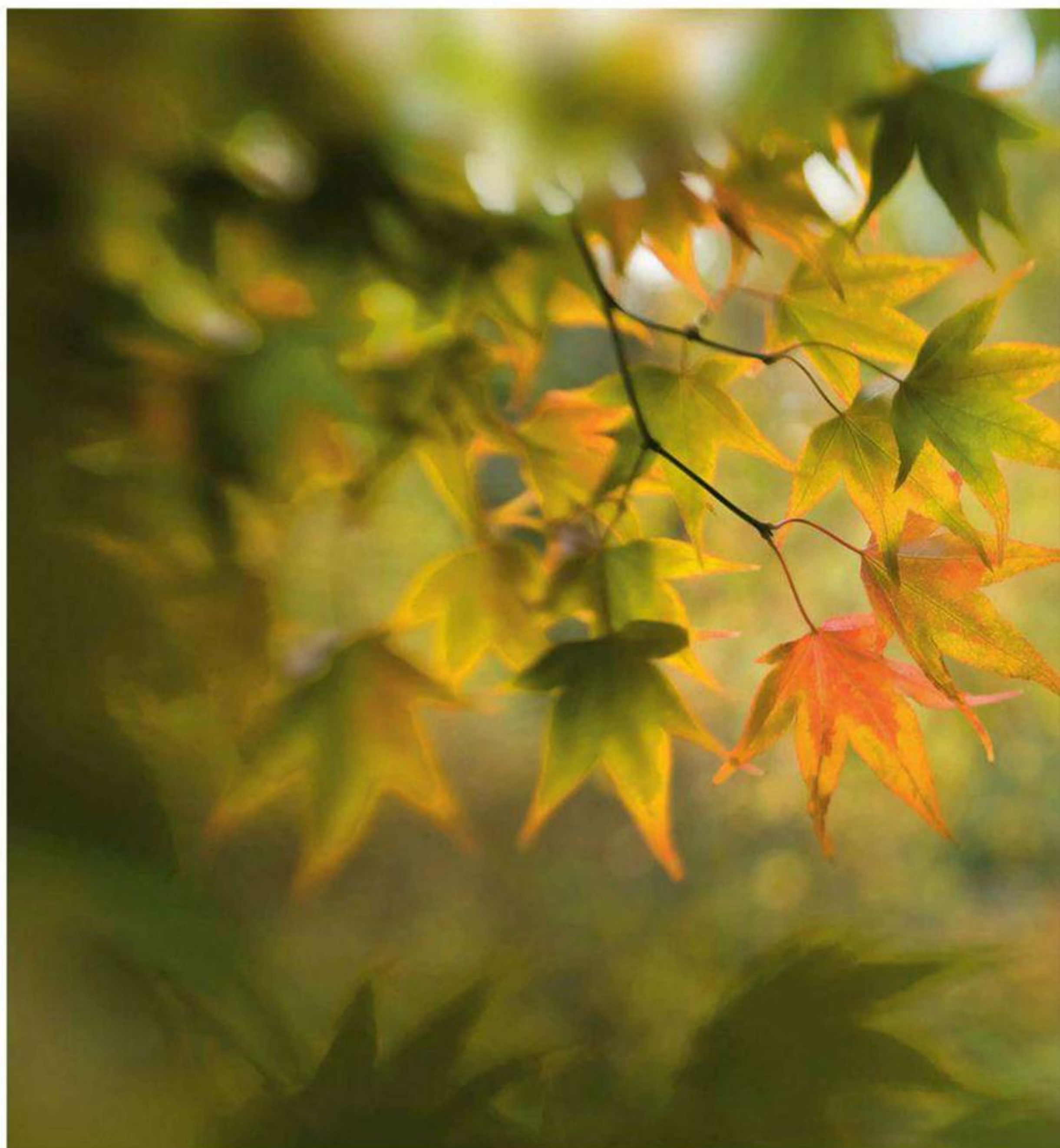
THE RIGHT KIT

One image that exemplifies Jacky's close, creative approach is 'Autumn Glow' (right), in which an innovative use of focus heightens the differences in colour exhibited by the leaves. 'The "Autumn Glow" image was achieved in-camera using the Lensbaby Composer double-glass optic, with an f/2.8 aperture ring manually placed inside,' Jacky explains. 'This lens requires more light than my 105mm lens, so I put the ISO up to 320 on my Nikon D300. The image was taken later in the day, and I had been trying to find small collections of leaves backlit by the sun to focus on. I wanted to achieve a pin-sharp "sweet spot" of focus surrounded by blur, which this particular lens and optic are good for achieving. I was quite pleased with the result in this instance, and used very little post-production for the final image – I just tweaked the saturation a little.'

That kind of immediate satisfaction with an image is by no means a common experience for Jacky, who is always very critical of her images, believing that she could have done better. She says: 'I am always asking myself the same questions: "Why didn't I go in tighter? Why didn't I use the reflector? Why didn't I shoot from a different angle?" I guess, like everybody else, I hope one day to take the perfect image that I am pleased with straight out of camera.'

CLOSE TO HOME

Jacky, who does much of her photography at her home in Iver, Buckinghamshire, has spent the past eight years lost in the garden with a camera. Her willingness to burrow



A well-timed capture of the first fall of many leaves

down in the dirt to shoot from creative angles is rewarded with some singular and unorthodox images. David, her husband of 26 years, is a photojournalist, but initially she had little interest in photography. Her first proper encounter with the medium was sparked off in a rather unexpected way.

'About eight years ago I was studying for an RHS diploma in horticulture and as part of a thesis I was writing I needed some original pictures of the flowers I was discussing,' says Jacky. 'Fortunately, my husband lent me a compact Canon camera with a macro facility. Although in all that time I had never shown any interest in David's profession, I soon realised how enjoyable the world of photography could be. Much to his annoyance, I kept raiding his camera bag and borrowing bits of equipment, particularly a Nikon DSLR with a macro lens, and pestering him for advice.'

Fortunately for David, the money Jacky won from the RHS in 2008 enabled her to buy her own DSLR, a Nikon D300, which she later upgraded to a D700. 'I also bought a Nikon 105mm macro lens and ringflash, and lost myself in the garden for the whole



summer,' she says. 'I rarely use the ringflash now, although the 105mm macro is my all-time favourite lens. I almost never use a tripod as I still like to get among the dirt and the plants.'

DIFFERENT GARDENS

Given that Jacky's green-fingered tendencies pre-date her interest in photography, it is no surprise that

Above: This surreal effect was achieved in-camera using a Lensbaby Composer optic

Below: A shadow cast over leaves in the late stages of transformation



ALL PICTURES © JACKY PARKER

LIGHT AND DARK

FEW IMAGES display Jacky's versatility as well as the shots above and below. They contain a vast breadth of colour and shadow despite both being taken on the same bright morning.

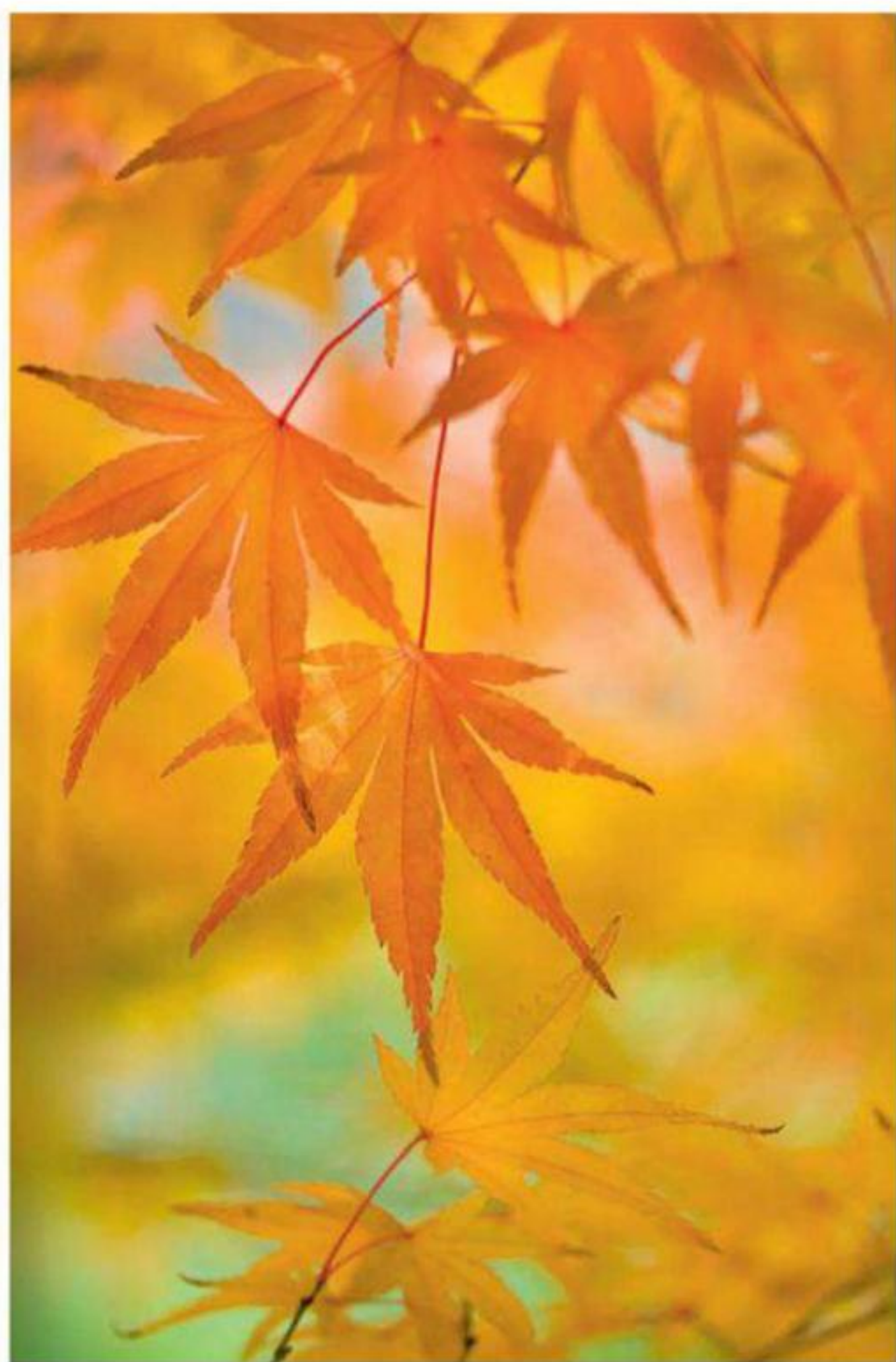
'Both of these images were taken at Stourhead Gardens in Wiltshire,' says Jacky. 'Although I try not to go anywhere with preconceived ideas, I had planned on this occasion to concentrate on landscapes, with the massive variety of trees displaying a wonderful spectrum of colour. However, it soon became clear that because there were so many people all with the same idea, it was not going to be possible. So I ditched the wideangle and reverted to my favourite lens, my Nikon 105mm Micro VR.'

'For the first image (top) I could see the background I wanted and just moved around until the leaves in the foreground were reflecting a suitable light. I kept the lens on maximum

aperture at f/2.8 to defocus the background. One of the many tips my husband gave me was never to use a shutter speed slower than the focal length of the lens when shooting handheld. So, on this occasion, I used a shutter speed of 1/200sec, which allowed for the gentle breeze blowing, and an ISO of 500.'

While the exteriors of the trees were rich with colour and sunlight, Jacky found that once she got in among the foliage a lot of the leaves were in darkness and there were plenty of interesting shadows to explore. 'The second picture (bottom) was taken using the same technique as the first, handheld with the same exposure,' she says. 'I was drawn to the light falling on the bright red leaves, making them look as though they were on fire. To enhance this, I took the shot against a dark background at f/3.2, hoping to bring out the vibrancy of the foliage.'





→ her garden frequently serves as her muse. 'Many of my images are taken at home in Iwer,' she says. 'I have a two-acre north-facing garden, which includes a small woodland. I grow many of my plants in pots, which enables me to move them to different light sources and place them on tables so I can get underneath for more artistic angles.'

It's not just Jacky's own garden that serves for inspiration. 'I am very fortunate in that I live near the RHS gardens in Wisley, Surrey, and the Savill Garden at Windsor in Berkshire,' she says. 'However, Stourhead Gardens in Wiltshire is my favourite destination for autumn foliage. I like using the soft afternoon or early morning light and, if I'm lucky, the gentle mist over the lake.'

Jacky has a few words of advice for those wishing to try their hand at her brand of horticultural autumn photography. 'Look beyond the landscape and explore each tree individually,' she says. 'Try to look for individual colours, such as fallen leaves caught among the changing foliage. Take a waterproof sheet with you and sit under the canopy and explore different compositions. Experiment with apertures: a wider aperture can sometimes give a softer and more creative feel to autumn photography.'

And for anyone just looking to try something a little different, Jacky's shortest piece of advice is perhaps the most apposite: 'Just try to approach autumn photography with an open mind.' **AP**

Nothing says autumn quite like the golden hues of nature

To see more of Jacky's images, visit www.jackyparker.com



WIN

TICKETS TO SEE DAVID NASH AT KEW GARDENS

We've five pairs of tickets to give away to see David Nash's sculptures and visit Kew Gardens

MOST sculptors use a hammer and chisel to carve their works of art, but for David Nash a chainsaw and axe are his tools of the trade – and then he often sets fire to his work to char it! David has been carving sculptures from wood for 40 years, many of them being monumental in size. After carving, some pieces are then partially burned to produce a charred surface.

David Nash at Kew: A Natural Gallery is an evolving exhibition that will be held until Sunday 14 April 2013. The exhibition includes sculptures, installations, drawings and film throughout the gardens, glasshouses and exhibition spaces at Kew.

For further information about the David Nash exhibition at Kew Gardens, visit www.kew.org/davidnash. Exhibition supported by Xstrata.

To win tickets to the see David Nash at Kew Gardens, visit www.amateurphotographer.co.uk/davidnash and answer the simple question.

The closing date is Monday 15 October 2012 and the five winners will each receive a pair of tickets. Full terms and conditions can be found on the website.

KEW GARDENS

The Royal Botanic Gardens, Kew, is one of the world's oldest botanic gardens and was declared a UNESCO World Heritage Site in 2003. It holds the world's largest collection of living plants, and is renowned for its plant science and plant conservation.

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17-55mm F2.8

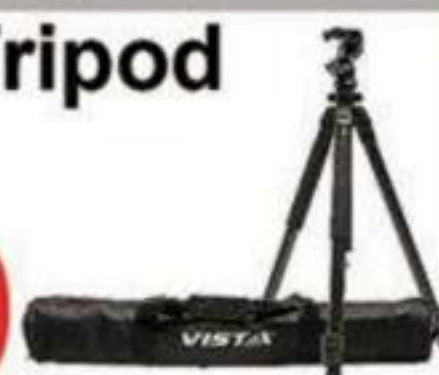
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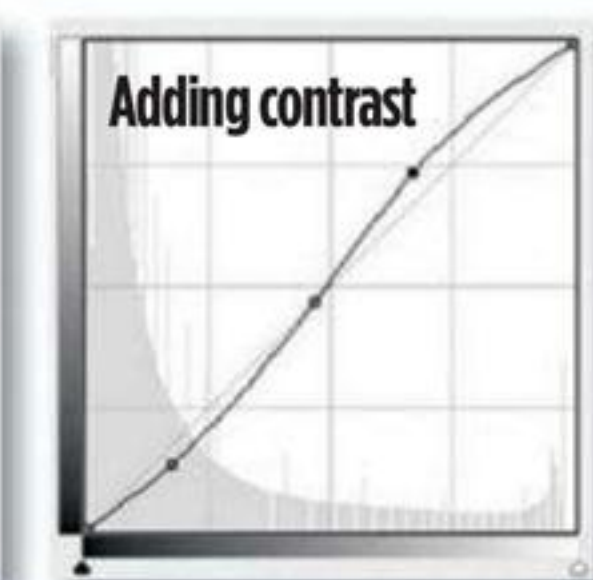
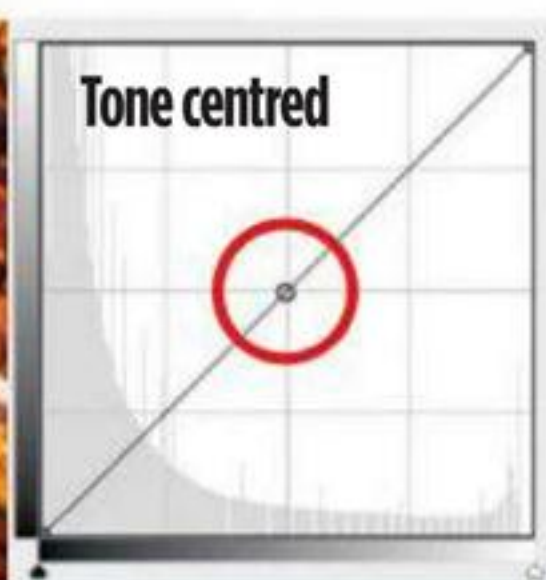
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APappraisal



Expert advice, help and tips from AP Editor Damien Demolder



Aspley Heath Wood Jim Key

Canon EOS 40D, 17-70mm, 1.3secs at f/11, ISO 100, 0.9 grad

WE ARE getting into the season for shooting autumnal colours and low-angled sunshine bounding between the trees, so the timing is right to talk about Jim's picture of Aspley Heath Wood in Bedfordshire.

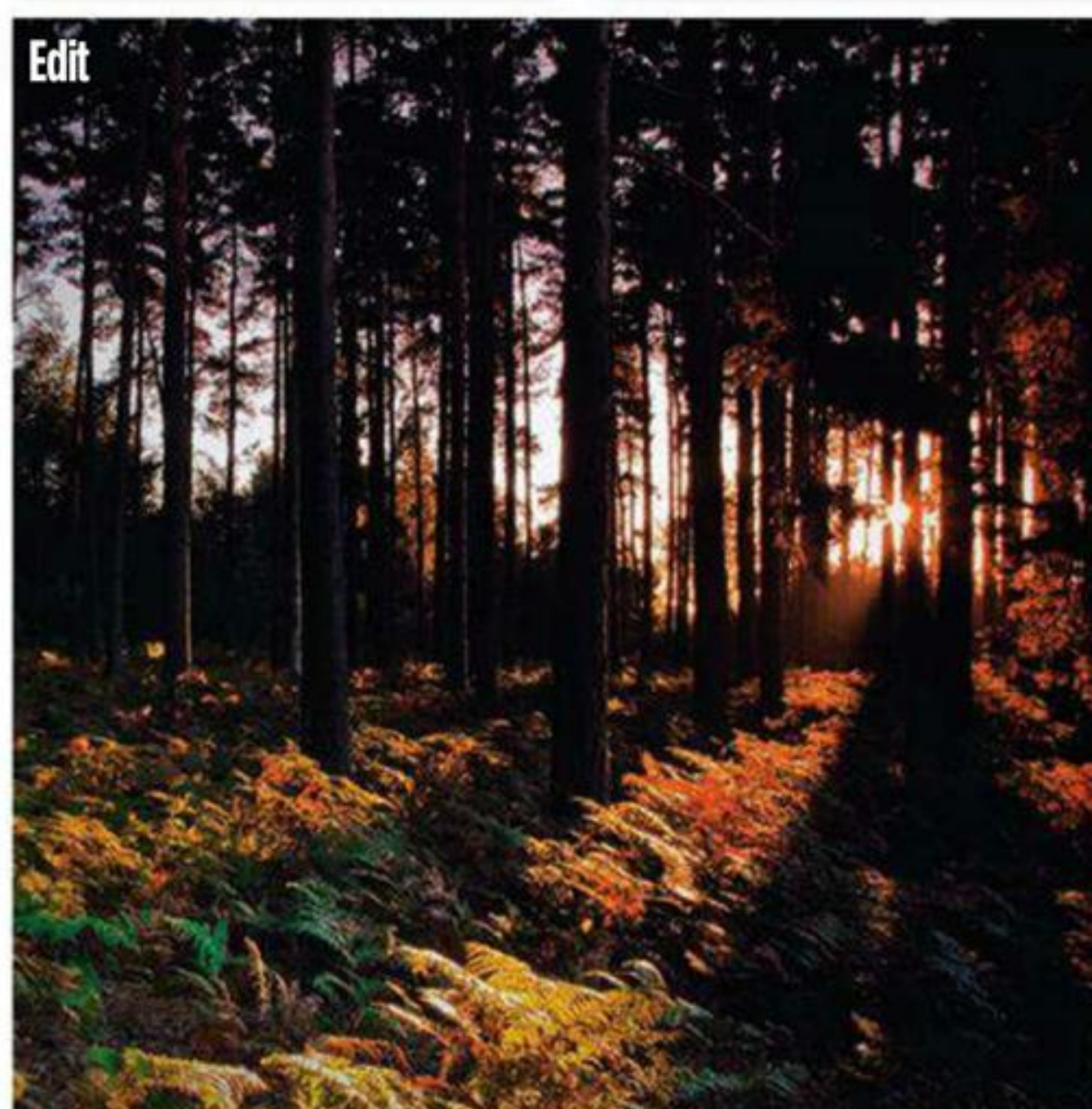
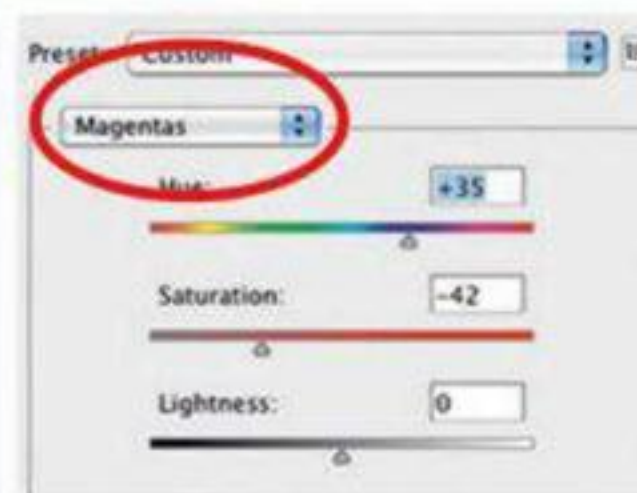
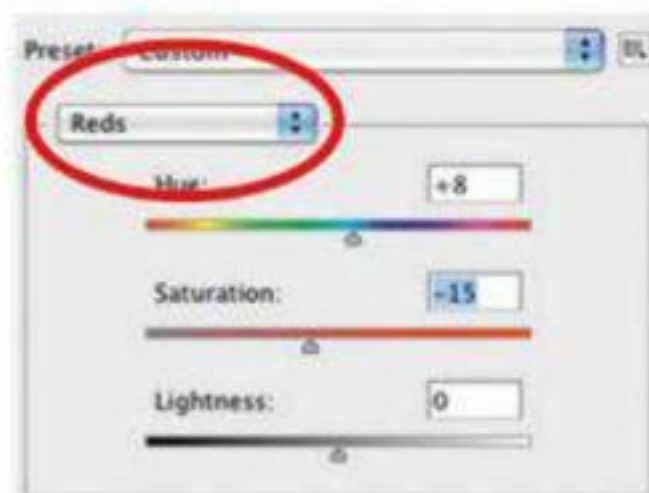
It is very easy to focus the mind too heavily on the most exciting part of whatever scene you are photographing, and to forget about what is in the rest of the frame. Here Jim has a fantastic sun and beautiful streaking light, but the less active left side of the frame dilutes its impact. The light on the trees on the left is lovely, but the trunk in the foreground splits the view into two and we end up with two images joined together that don't balance. I've cropped the image square so we can concentrate on that low sun and allow the streaks of light to blast into the corner of the frame, lending them extra compositional power.

Jim's exposure is too light to make the most of those streaks, so I used Levels to darken the midtones. I wanted the bright fern fronds to darken to a midtone, which I have managed

by pulling down the middle slider. You can see that when a sample is taken from the fronds after these changes, the Curves window shows that tone is exactly in the centre of the line. I then added some contrast, keeping that line passing through the centre point of the graph so the midtones remained unchanged.

Adding contrast via a curve always adds colour saturation, and this was a pretty saturated image to start with. Increasing the saturation makes it obvious that we have too much red, and that the red is too powerful a shade to look realistic. I shifted the hue of the reds to a more orange-biased tone, and then desaturated them to take the fire out of the scene. There is also a lot of magenta in the sky areas, so I shifted the hue to neutralise it, and then desaturated just that colour to create a more realistic appearance.

I know Jim shot this as a raw file, so ideally he'll go back to that and create a more moderate version in a second edit. It's such a lovely scene that it would be a shame not to.



'It is very easy to focus too heavily on the most exciting part of the scene you are photographing'



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Never without my phone Ray Vine

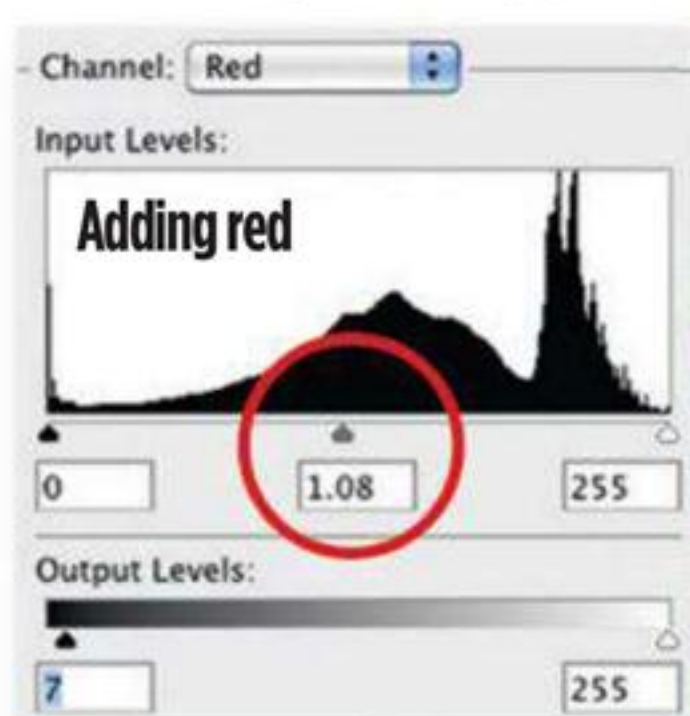
Nikon D200, 18-70mm, 1/320sec at f/11, ISO 200

THIS is an interesting scene that made me wonder what was going on. I quite like the mystery of the person in red with his back to us, and the lady on the phone adds another intriguing element.

What is most mysterious, though, is that two people would sit out in a field in T-shirts on such a cold day. We know it is cold because of the colours – or it could be that perhaps there is just a bit too much cyan in the file. I've cropped away some of the empty space and then, using Levels, I added red to the midtones using the mid-slider in the red channel. Bringing up the shadow output levels adds red to the darker tones and removes that cold feeling.

In the past we might have used an 81a warm-up filter over the lens, so I've made

a digital version with a straw-yellow colour layer reduced to an opacity of 6%. That just takes the edge off things, and makes it look like a nicer day for whatever they are doing.



Algae Morris Conlan

Sony Alpha 350, 18-70mm, 1/125sec at f/6.3, ISO 100

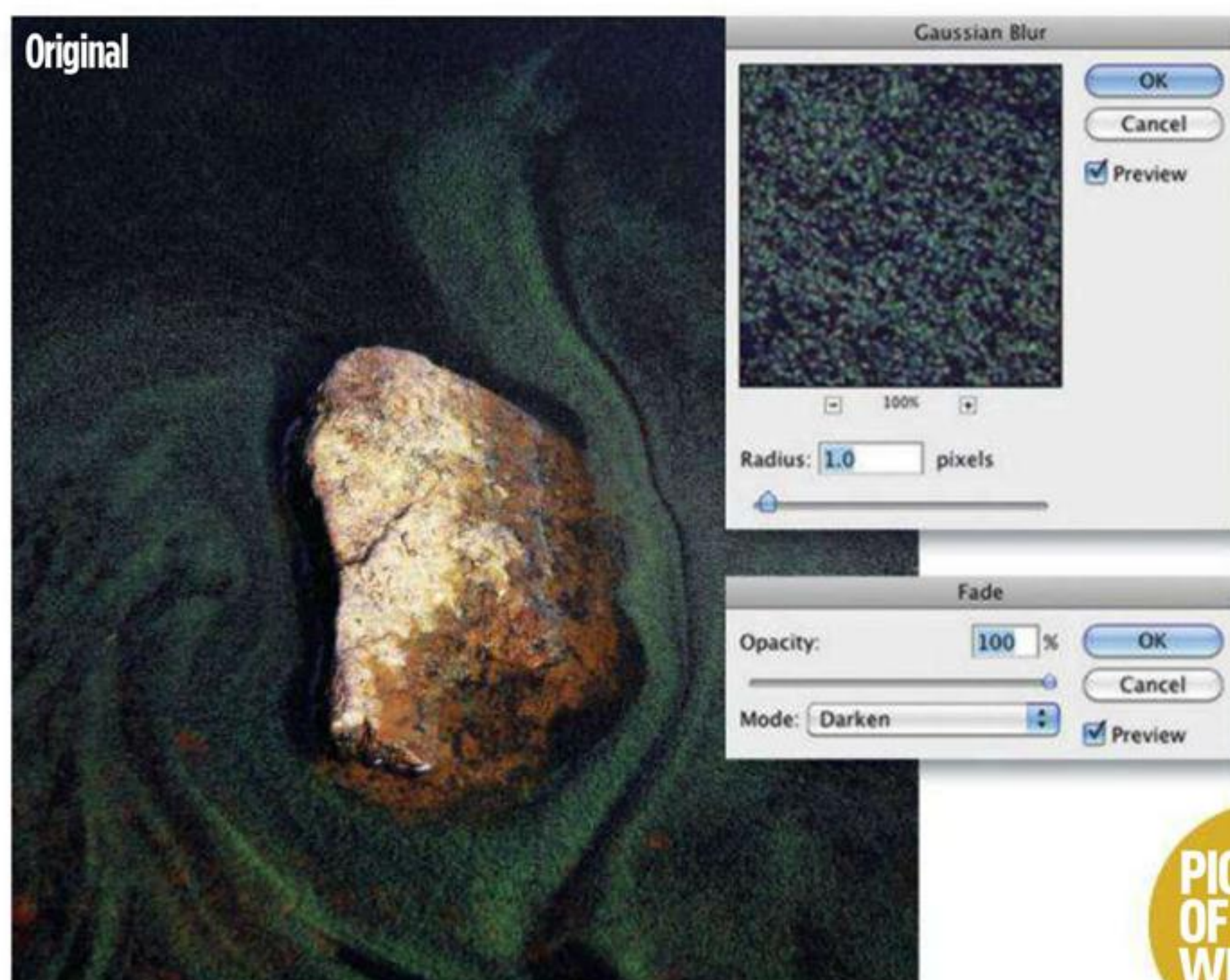
YOU DON'T have to know what the subject is to appreciate the waves and patterns around that unmoving rock in the middle of the frame of this delightful image. The contrast of fluid and solid, as well as dark green and light yellow, works very well, and the side lighting makes it all look so dynamic.

The only issue is that Morris has applied a bit too much sharpening, which has

emphasised the grittiness of the noise and made the weed on the rock stand out and look 'crispy'.

A good way to reverse the effects of over-enthusiastic sharpening is to apply a blur layer (I used 1 pixel's width of Gaussian Blur), which is then faded to the Darken blending mode. That fills in all the white speckles and halo edges. You can see the before and after shots blown up (right).

This really is an excellent shot, and certainly deserves my picture of the week award. Well done, Morris.



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OF THE
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Blue Water 30mm
Blue Water 30.5mm
Blue Water 34mm
Blue Water 37mm
Blue Water 37.5mm
Blue Water 40.5mm
Blue Water 43mm
Blue Water 46mm
Blue Water 49mm
Blue Water 52mm
Blue Water 55mm
Blue Water 58mm
Blue Water 62mm
Blue Water 67mm
Blue Water 72mm
Blue Water 77mm

For water without Coral

Green Water 100mmx100mm
Green Water 104mm Disc
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Green Water 27mm
Green Water 30mm
Green Water 30.5mm
Green Water 34mm
Green Water 37mm
Green Water 37.5mm
Green Water 40.5mm
Green Water 43mm
Green Water 46mm
Green Water 49mm
Green Water 52mm
Green Water 55mm
Green Water 58mm
Green Water 62mm
Green Water 67mm
Green Water 72mm

SLIM KOOD FILTERS MADE IN CHINA

UVC 46mm
UVC 49mm
UVC 52mm
UVC 55mm
UVC 58mm
UVC 62mm
UVC 67mm
UVC 72mm
UVC 77mm
UVC 82mm
UVC 86mm
52MM UV Multi Coated
55MM UV Multi Coated
58MM UV Multi Coated
62MM UV Multi Coated
67MM UV Multi Coated
72MM UV Multi Coated
77MM UV Multi Coated

OPTICAL FILTERS MADE ON A MERCURY BED MADE IN JAPAN

UV 24mm
UV 25mm
UV 27mm
UV 28mm
UV 30mm
UV 30.5mm
UV 34mm
UV 35.5mm
UV 37mm
UV 37.5mm
UV 39mm
UV 40.5mm
UV 43mm
UV 46mm
UV 48mm
UV 49mm
UV 52mm
UV 55mm
UV 58mm
UV 62mm
UV 67mm
UV 72mm
UV 77mm
UV 82mm
UV 86mm

OPTICAL FILTER GROUND GLASS

Skylight 1B 37mm
Skylight 1B 40.5mm
Skylight 1B 43mm
Skylight 1B 46mm
Skylight 1B 48mm
Skylight 1B 49mm
Skylight 1B 52mm
Skylight 1B 55mm
Skylight 1B 58mm
Skylight 1B 62mm
Skylight 1B 67mm
Skylight 1B 72mm
Skylight 1B 77mm
Skylight 1B 82mm

OPTICAL FILTERS MADE ON A MERCURY BED

Skylight 24mm
Skylight 25mm
Skylight 25.5mm
Skylight 27mm
Skylight 28mm
Skylight 30mm
Skylight 30.5mm
Skylight 34mm
Skylight 35.5mm
Skylight 37mm
Skylight 37.5mm
Skylight 40.5mm
Skylight 43mm
Skylight 46mm
Skylight 48mm
Skylight 49mm
Skylight 52mm
Skylight 55mm
Skylight 58mm
Skylight 62mm
Skylight 67mm
Skylight 69mm
Skylight 72mm
Skylight 77mm
Skylight 82mm
Skylight 86mm
Skylight 95mm

INFRA RED 720nm Opt. GROUND GLASS

Infra Red 49mm
Infra Red 52mm
Infra Red 55mm
Infra Red 58mm
Infra Red 62mm
Infra Red 67mm
Infra Red 72mm
Infra Red 77mm
Infra Red 82mm
Infra Red 86mm
Skylight 105mm

Opt. GROUND GLASS 2 STOPS

ND4 27mm
ND4 28mm
ND4 30.5mm
ND4 34mm
ND4 35.5mm
ND4 37mm
ND4 37.5mm
ND4 40.5mm
ND4 43mm
ND4 46mm
ND4 48mm
ND4 49mm
ND4 52mm
ND4 55mm
ND4 58mm
ND4 62mm
ND4 67mm
ND4 72mm
ND4 77mm

THREE STOP

ND8 37mm
ND8 40.5mm
ND8 46mm
ND8 49mm
ND8 52mm
ND8 55mm
ND8 58mm
ND8 62mm
ND8 67mm
ND8 72mm
ND8 77mm

4 STOPS

ND16 46mm
ND16 52mm
ND16 55mm
ND16 58mm
ND16 62mm
ND16 67mm
ND16 72mm
ND16 77mm
ND16 82mm

Opt. GROUND GLASS

9 STOPS

ND 400 52mm
ND 400 58mm
ND 400 62mm
ND 400 67mm
ND 400 72mm
ND 400 77mm
ND 400 82mm

Opt. GROUND

Polariser Linear 39mm
Polariser Linear 43mm
Polariser Linear 46mm
Polariser Linear 48mm
Polariser Linear 49mm
Polariser Linear 52mm
Polariser Linear 55mm
Polariser Linear 58mm
Polariser Linear 62mm
Polariser Linear 67mm
Polariser Linear 72mm
Polariser Linear 77mm
Polariser Linear 82mm
Polariser Linear 86mm

Polariser Circular 25mm
Polariser Circular 25.5mm
Polariser Circular 27mm
Polariser Circular 28mm
Polariser Circular 30mm
Polariser Circular 30.5mm
Polariser Circular 34mm
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Polariser Circular 62mm
Polariser Circular 67mm
Polariser Circular 72mm
Polariser Circular 77mm
Polariser Circular 82mm
Polariser Circular 86mm

Opt. GROUND CLOSE UP SETS +1, +2, +3

Close Up Set 37mm
Close Up Set 40.5mm
Close Up Set 43mm
Close Up Set 43.5mm
Close Up Set 46mm
Close Up Set 49mm
Close Up Set 52mm
Close Up Set 55mm
Close Up Set 58mm
Close Up Set 62mm
Close Up Set 67mm
Close Up Set 72mm
Close Up Set 77mm
Close Up Set 82mm made in China

Opt. GROUND HALF DIOPTR

Split Field 49mm
Split Field 52mm
Split Field 55mm
Split Field 58mm
Split Field 62mm
Split Field 67mm

Opt. GLASS VERY FINE ETCHED

Starburst 4X 27mm
Starburst 4X 28mm
Starburst 4X 30.5mm
Starburst 4X 34mm
Starburst 4X 35.5mm
Starburst 4X 37mm
Starburst 4X 40.5mm

Starburst 4X 43mm
Starburst 4X 43.5mm
Starburst 4X 46mm
Starburst 4X 49mm
Starburst 4X 52mm
Starburst 4X 55mm
Starburst 4X 58mm
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Starburst 6X 72mm
Starburst 6X 77mm

Starburst 8x 37mm
Starburst 8x 49mm
Starburst 8x 52mm
Starburst 8x 55mm
Starburst 8x 58mm
Starburst 8x 62mm
Starburst 8x 67mm
Starburst 8x 72mm
Starburst 8x 77mm

DIFFUSER

Soft Focus 49mm
Soft Focus 52mm
Soft Focus 55mm
Soft Focus 58mm
Soft Focus 62mm
Soft Focus 67mm
Soft Focus 72mm

FOG OPTICAL GLASS

Fog 49mm
Fog 52mm
Fog 55mm
Fog 58mm
Fog 62mm
Fog 67mm
Fog 72mm

Opt. DIOPTR WITH CENTER HOLE FOR SHARP CENTER

Centre Spot Clear 49mm
Centre Spot Clear 52mm
Centre Spot Clear 55mm
Centre Spot Clear 58mm
Centre Spot Clear 62mm

Multi Image 3x 49mm
Multi Image 3x 52mm
Multi Image 3x 55mm
Multi Image 3x 58mm
Multi Image 5x 52mm
Multi Image 5x 58mm

Colours for B&W Ground optical glass

ONE STOP

Yellow 2x 46mm
Yellow 2x 49mm
Yellow 2x 52mm
Yellow 2x 55mm
Yellow 2x 58mm
Yellow 2x 62mm
Yellow 2x 67mm
Yellow 2x 72mm
Yellow 2x 77mm
Yellow 2x 82mm
Yellow 2x 86mm

ONE STOP

Y/G 2x 49mm Yellow Green
Y/G 2x 52mm
Y/G 2x 55mm
Y/G 2x 58mm
Y/G 2x 62mm
Y/G 2x 67mm
Y/G 2x 72mm

ONE AND ONE THIRD STOP

Orange 2x 46mm
Orange 2x 49mm
Orange 2x 52mm
Orange 2x 55mm
Orange 2x 58mm
Orange 2x 62mm
Orange 2x 67mm
Orange 2x 72mm
Orange 2x 77mm
Orange 2x 82mm
Orange 2x 86mm

TWO STOPS

Green 2x 46mm
Green 2x 49mm
Green 2x 52mm
Green 2x 55mm
Green 2x 58mm
Green 2x 62mm
Green 2x 67mm
Green 2x 72mm
Green 2x 77mm
Green 2x 82mm
Green 2x 86mm

THREE STOP

Red 2x 46mm
Red 2x 49mm
Red 2x 52mm
Red 2x 55mm
Red 2x 58mm
Red 2x 62mm
Red 2x 67mm
Red 2x 72mm
Red 2x 77mm
Red 2x 82mm
Red 2x 86mm

Conversion Filters

We are unable to replace these with Japanese filters - replacements will be UK Optical resin filters



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80A 52mm
80A 55mm
80A 58mm
80A 62mm
80A 67mm
80A 72mm
80A 77mm
80B 49mm
80B 52mm
80B 55mm
80B 58mm
80B 62mm
80B 67mm
80B 72mm
80B 77mm
81A 49mm
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82B 67mm
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AP Testbench

Over the next few pages we present this week's **equipment tests**, **reader questions** and **technique pointers**

Boblbee Megalopolis Aero backpack with insert £259.99

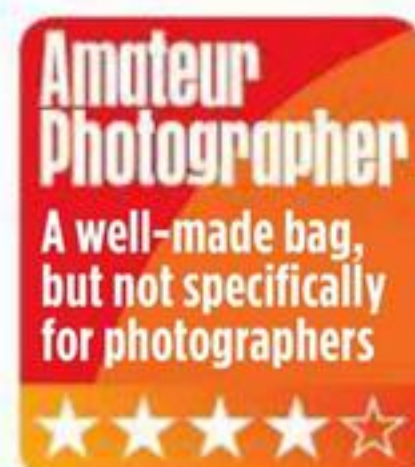
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ORIGINALLY designed for motorcyclists, Boblbee is targeting its Megalopolis Aero backpack at the photography market by including an insert for camera kit. The backpack's patented feature is its rigid shell that not only protects kit inside, but also the user's back. This is a backpack created for those on the move, not for photographers who require quick access to kit.

From its thick padded shoulder straps and lumbar support to the protective shell, the Megalopolis Aero backpack is comfortable to wear and built to a high standard. Access to the inside is via the top of the backpack. The flap features small pockets for accessories, while inside there are compartments for a 15in laptop and space for a DSLR with standard zoom lens plus three lenses.

Megalopolis comes in various colours, including white, orange, red and black.

Tim Coleman



The AP guarantee to you

All our tests are conducted by people who understand the product area, as well as photography. We aim to discover any shortcomings, as well as finding those aspects that deserve praise. All our tests are thorough, honest and independent

Camera Awesome iPhone app Free (extra filters from 69p)

www.awesomize.com or App Store

CREATED by SmugMug,

Camera Awesome offers several shooting modes and picture effects for an iPhone. The app is packed with features, including low- and high-speed burst modes (for an unlimited number of frames), self- and interval timer with 1-60sec delay, image stabilisation, electronic level and other compositional tools. Spot-exposure metering can be used separately to the focus point, too. Video recording is possible, although the picture effects are not available in this mode.

A wand button accesses the picture effects menu in which the Awesomize feature comprises a number of one-touch preset effects. The filters, textures and frames can also be applied separately, and adjusted for sharpness, contrast, temperature and vibrance. An info button displays the key image metadata, including shutter speed, ISO, time, date and GPS information.

Handily, images from the device's picture library can be imported, and once the pictures are shot and edited, the original and edited version can be exported and shared via most of the main social networking sites.

Optional extra filters cost from 69p each or £6.99 for all of them.

Tim Coleman



FORTHCOMING TESTS In the next few weeks AP hopes to run the following equipment through the most rigorous testing procedures in the industry...

Making prints

We find the best photobooks, prints and canvases on the market in our *Making the Most of Your Pictures* special issue.

AP 22 September

Nikon 1 J2

A year after its launch, the J2 is the first follow-up to Nikon's 1 system featuring a 10.1-million-pixel CMOS sensor and improved LCD screen.

AP 29 September

Panasonic Lumix DMC-FZ200

A 600mm f/2.8 lens costs tens of thousands of pounds, but this setting is available on Panasonic's flagship superzoom camera.

AP 29 September

Tiffen Dfx v3.0

The filter manufacturer uses its expertise to create Dfx Digital Filter Suite v3.0, designed to simulate 2000-plus Tiffen filter effects.

AP 6 October

Sigma DP2 Merrill

We test Sigma's advanced compact camera with an APS-C-sized Foveon X3 sensor that delivers a 46-million-pixel image.

AP 20 October

Transform your photography

IN A DAY!

Join AP and WDC experts **Damien Demolder**, **Nigel Atherton** and Photoshop guru **Martin Evening** for a full day of photographic instruction and fast-track photographic inspiration at the fantastic Blue Fin Building on the South Bank, London SE1. Learn insider secrets from our award-winning editorial teams and photo experts to motivate and inspire you to take better pictures. Gain invaluable knowledge from other delegates' achievements and challenges during our popular photo-critiquing sessions throughout the day, with demonstrations to show key techniques. Plus, Martin Evening shows you how to use Photoshop and Lightroom to enhance your images

Highlights include: Exposure, Street photography skills, Learning to use Levels properly, Editing raw, Metering, Photoshop skills, Composition, Lightroom skills, Framing, Marketing your images, DSLR video techniques, Critique session advice

To be held on Friday 16 November 2012 in the Blue Fin Building, 110 Southwark Street, London SE1 0SU

Itinerary

09.30	Welcome registration Tea/coffee
10.00	Brain vs camera Be better than your metering system
11.00	Brain vs camera Q&A Presented by Damien Demolder
11.15	Creative composition Presented by Nigel Atherton
11.30	Tips for shooting DSLR video Presented by Nigel Atherton
11.45	Tea & coffee break
12.00	Lighting – Natural light Presented by Damien Demolder
12.35	Lighting – Studio light Presented by Andrew Sydenham
13.00	Lighting demo Q&A
13.15	Lunch
14.15	Every image needs Photoshop How you can use Lightroom and Photoshop to carry out essential edits
15.15	Every image needs Photoshop Q&A Presented by Martin Evening
15.30	Make cash from your photos Presented by Matt Golowczynski and Michael Topham
16.00	Final Q&As to the panel and audience photo critique session
16.30	Chat with the experts over a glass of wine
17.30	Ends

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**ONE-DAY
SEMINAR
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The Manage workspace is the starting point for all users and allows easy viewing of images. It also provides information on the camera settings used, GPS data and face recognition



Corel PaintShop Pro X5

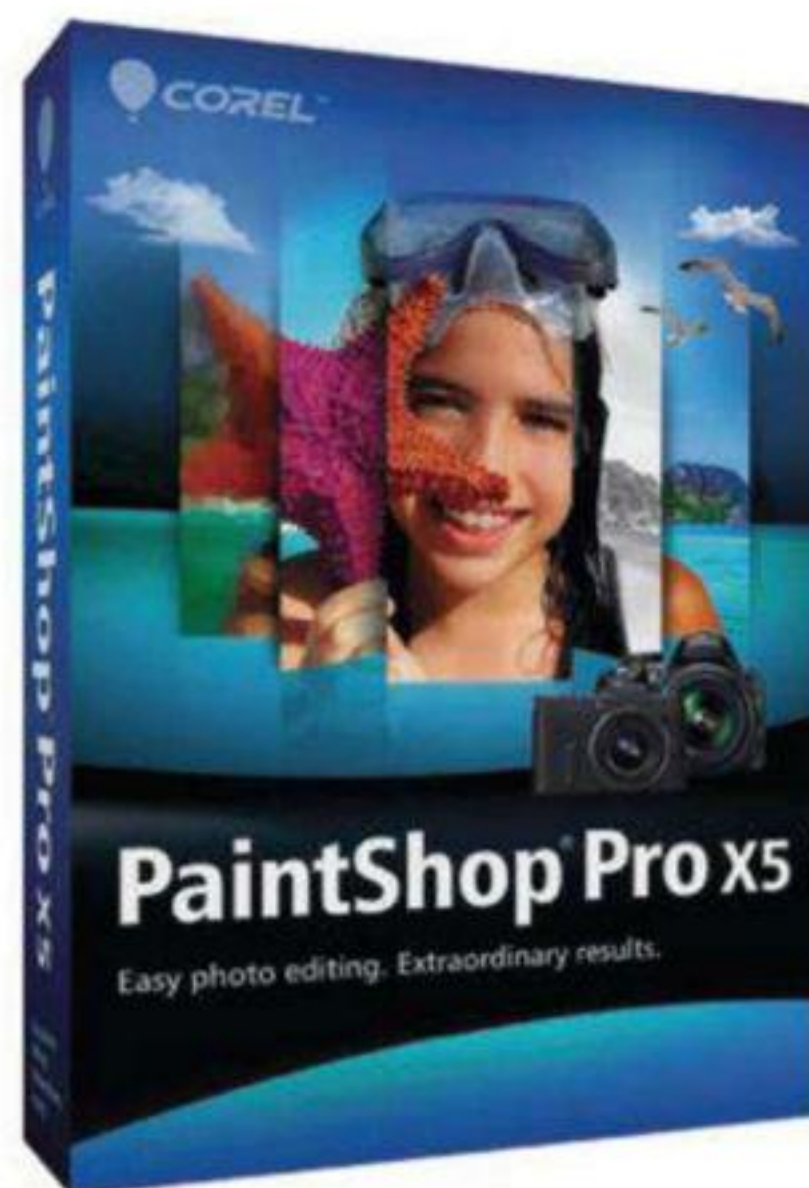
Corel's photo-editing software gets an upgrade with GPS mapping, HDR and Instant Effects. **Mat Gallagher** finds out how much it has improved

NEW FEATURES

- GPS mapping
- Face tagging
- Single Raw
- Photo HDR
- Graduated Filter
- Retro Lab
- Instant Effects

IT'S BEEN a year since Corel launched PaintShop Pro X4. With a user base claimed by Corel to include photography enthusiasts and digital designers, it squares up to competition from the likes of Apple iPhoto (for Mac users), Serif PhotoPlus and Adobe Elements. PaintShop Pro remains a purely Windows-based program, but like Elements it benefits from the other products in its family, including CorelDRAW and Painter. With the acquisition of Bibble (now sold as AfterShot Pro), Corel's photography range is quite compelling, although it has some pretty stiff competition from Adobe with the success of Lightroom and the draw of Photoshop.

With such bulging feature sets, it's often difficult to see where photo-editing packages can expand. Professional programs such as Photoshop have moved their attention to 3D rendering and animation, while raw workflow is now supplied by separate programs. Corel PaintShop Pro X5, however, lists an array of new features to make use of the abilities of camera phones and compact cameras, as well as imaging trends. Some of these have been seen in similar forms in other software, but it will be interesting to see if the additions have altered the performance of the software overall. PaintShop Pro X5 Ultimate also comes with Reallusion FaceFilter studio 2.0, Nik Color Efex Pro 3.0 and the Creative Collection, including brushes, textures and royalty-free backgrounds.



INSTALLATION

The new software is designed for use on Windows XP machines and above, and claims to have been prepared for Windows 8 when it is eventually released, with a minimum spec of a Pentium 4 processor, 1.5GB RAM and a 1024x768-pixel-resolution monitor. This means it should be suitable for most desktop computers bought in the past five years and certainly any laptop in the past three, although netbooks will struggle. Installing the software on a Dell XPS i5 processor laptop was fairly quick and hassle-free, and didn't

suffer the long initialisation process that the previous version required.

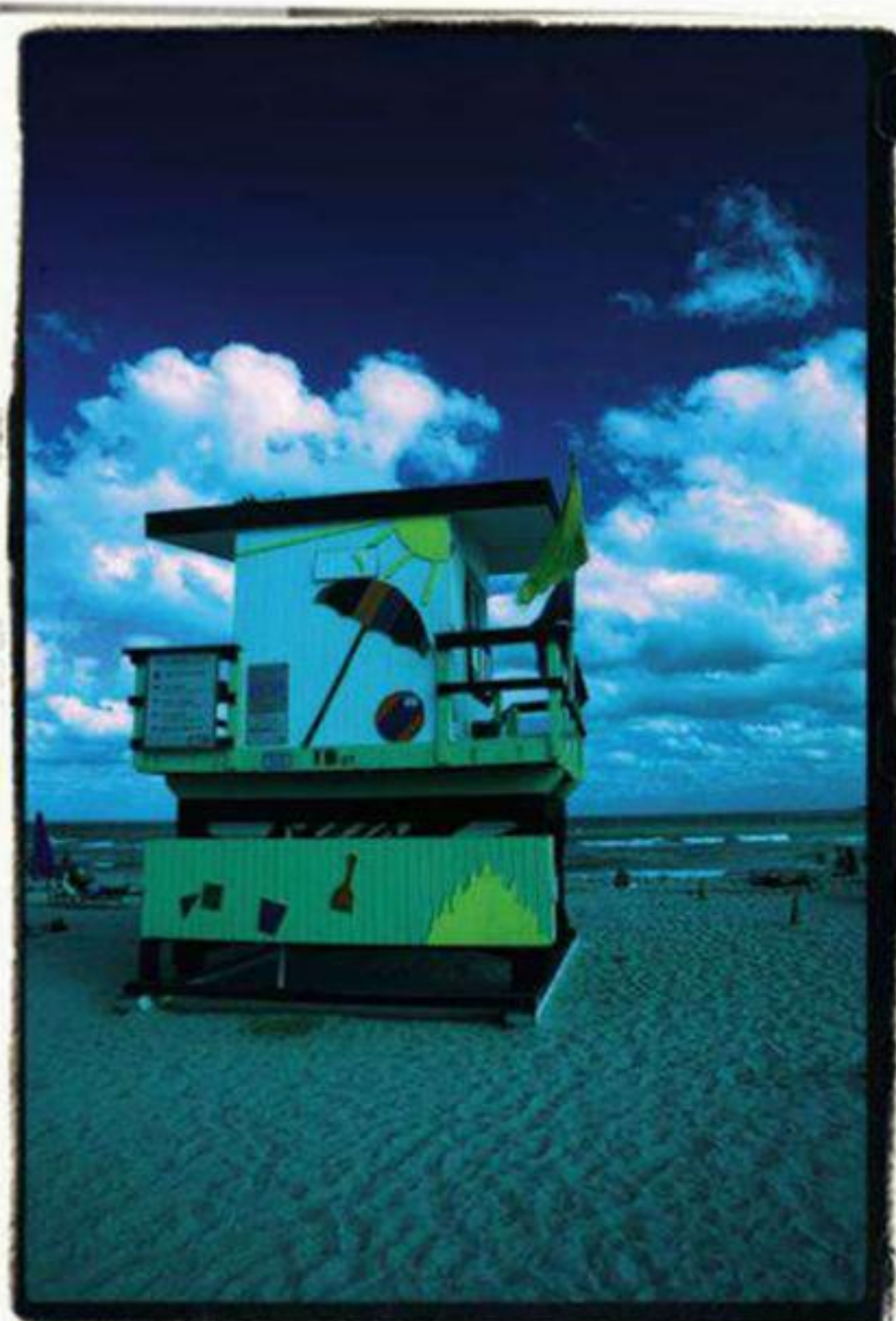
IMAGE MANAGEMENT

The layout of the new software remains little changed from X4, which was a large reinvention for PaintShop. Three main tabs sit at the top of the main window for Manage, Adjust and Edit, and by swapping between them the main workspace changes to provide the required tools and navigation.

When opening the program you are automatically taken to the Manage workspace, which acts as an image management section. In the top left window is a navigation panel for folders and collections. This is a clever system that allows users to access their existing folders manually using the computer view, or the collections that include the My Pictures folder, smart collections, tags, ratings or by person.

The People tab is a new addition to this workspace that uses face detection and face recognition to group pictures by a person's image. To do this, you need to apply the face detection to the folder (or your entire album) and then provide names for the people it finds. This is something that has featured in programs such as iPhoto and Elements for a couple of years, but its inclusion is handy if you regularly take pictures of family and friends. The tagged images can then be uploaded to Flickr or Facebook.

Also in the Manage workspace is a filmstrip display along the bottom, a



INSTANT EFFECTS

THE INSTANT Effects palette provide a series of colour and filter effects, much like those available through the regular filter menu but in a quick and easy access palette. Each effect has its own icon with an example of the effect provided, and the list can be filtered into sections such as artistic, film types or retro.

Users can also create their own effects, which can then be applied in the same ways as the presets. Unfortunately, these effects can't be previewed on your image. Instead, you have to apply the effect by double-clicking and wait for it to process. An instant single-click application or preview when hovering over the icon would make these more accessible and fun to use.

MINIMUM SYSTEM REQUIREMENTS

- Microsoft Windows 8, Windows 7, Windows Vista and Windows XP with latest service pack (32-bit or 64-bit editions)
- Intel Pentium 4 or AMD Athlon 64 or later (multi-core processor recommended)
- 1.5GB RAM (2GB RAM or higher recommended)
- 1GB free hard drive space (2GB or greater recommended)
- 1024x768-pixel 16-bit colour display, 1280x800-pixel 24-bit colour display recommended
- DirectX 9 or higher

Top left: The Edit screen is quite crowded when first opened, but can be customised

Above left: Face recognition allows the quick tagging of people

Top right: The Map view allows GPS data to be used to locate where the image was taken and even switch to Google Street View

Above right: The Adjust tab provides a quick edit facility for your images



main preview window and an info panel. The filmstrip includes a My Tray tab to which you can drag photos from different folders. This is a useful way to compare images that can be difficult in other programs.

The Info panel clearly displays information about the camera with which the image was shot, along with the lens and main shooting settings. You can also view the full Exif data and apply the Instant effects (see panel, left). By double-clicking on images in the strip, they will enlarge for a full-screen view where they can be enlarged to 1:1 magnification, rated and rotated. To edit, you must select one of the other tabs.

The Manage section also has a mapping facility. This allows you to plot images using Google Maps, either using the GPS data from your camera or phone or by manually inputting the place for each picture or a group of pictures. The process is relatively simple thanks to the search functionality for places and the ability to select groups. If your images already have GPS data embedded, you can switch to the Map View and find where shots were taken, and even choose the street view to see in more detail. As more cameras gain GPS functionality, this service will become more relevant. iPhoto offers something similar, but Adobe removed Map View from Elements in Version 10, so PaintShop Pro has the advantage here.

BASIC EDITING

The Adjust panel looks in part like a raw-editing program, but in fact provides

basic editing for both raw and JPEG files.

The filmstrip and main preview windows remain little changed from the Manage workspace, but on the left side there is now a basic editing panel, providing a histogram display along with Crop, Rotate, Redeye, Makeover and Clone tools, plus seven more in-depth editing panels, each with a series of sliders and controls. These panels include white balance, noise and sharpening, but also a Smart Photo Fix with brightness, shadow, highlights and saturation sliders.

In essence, the Adjust section should provide the majority of editing control you would need for any image, with the exception of any serious selective adjustment. It also provides another opportunity to use the Instant Effects in a panel on the right. The biggest downside to these adjustments is that none of them seems to adjust in real time, with significant lag even for simple tasks like a white balance change. This makes it very frustrating to try to make changes to your image and often leads to having to reset and start again.

As with PaintShop Pro X4, when you switch between files in the Adjust filmstrip in X5 you are asked whether you want to save the changes, either as a new file or as an existing one. This can be frustrating and would be much better automatically saved as temporary or accompanying files. These could then be saved when switching tabs or even requiring an export to fully apply the changes outside of the program.



'If your images already have GPS data embedded, you can switch to the Map View and find where shots were taken'

IMAGE ADJUSTMENT

The final tab is the main editing workspace and a file can be brought into the Edit workspace from either the Manage or Adjust screens. When a raw file is selected, a Camera Raw Lab palette pops up. Disappointingly, this still has the X3 look and has not been updated with the AfterShot Pro (or even X4) styling. It is, however, more responsive than the Adjust palette editing, although it still lags rather than providing live adjustments. To make use of the full non-processed raw data, it is best to edit in this workspace.

On release, X5 doesn't support some of the more recent raw files, including the Canon EOS 5D Mark III, but we are assured an update will be available by the time it goes on sale, which will add support for more cameras, including the 5D. Once into the main section, the workspace seems rather crowded with palettes, leaving the working image window fairly small besides the filmstrip, tools panel, material panel, layers and Learning Center.

This is all customisable, however, and any unnecessary windows can be closed to leave a nice clear layout.

Some new additions to this section include a Graduated Filter effect and a Retro Lab. The Graduated Filter is designed, presumably, to mimic an optical filter, but rather than offering control in terms of brightness (EV) it offers a range of coloured gradients that can be applied over the image, which don't really have the same effect. The Retro Lab aims to recreate the look of 'vintage pocket cameras' in much the same way as Instagram does for the iPhone. The palette, however, couldn't be further from the simplicity of Instagram, with lots of manual sliders in a dated light grey and white colouring. The presets have names such as light cold, green and medium warm rather than Diana, Lomo or '60s feel, as might be expected. For those wanting to fine-tune their own effect, this is a great palette that offers lots of control. For the one-click effects, there is the Instant Effects palette in Manage and Adjust workspaces. **AP**

Corel UK, Sapphire Court, Bell Street, Maidenhead, Berkshire SL6 1BU. Tel: 0800 376 9272. Website: www.corel.com. PaintShop Pro X5 price: full £59.99, upgrade £44.99. PaintShop Pro X5 Ultimate: full £79.99, upgrade £59.99



SINGLE-IMAGE HDR

HIGH dynamic range processing was added to PaintShop Pro in X4, but the introduction of single-image HDR from a raw file is an interesting one. By selecting the HDR>Single Raw Photo option in the File menu from the Manage screen, the palette allows you to set a mid-EV point and bracket for the other two HDR positions before splitting the file into three and creating an HDR image. At this stage, you then have a choice of defaults in colour or black & white, plus adjustment controls. As a final step, you also have an adjustment panel similar to the Adjust tab before saving the file in any chosen format. Of the options, the black & white is most effective, although the natural colour default provides nice subtle effects.

Verdict

THE MOST interesting new feature of Corel's PaintShop Pro X5 has to be Single Raw Photo HDR. Users looking to document their families and holidays, however, will benefit from the face detection and mapping abilities, especially if using a camera with GPS. The Instant Effects are novel, but could be easier to use, and the Retro Lab is much more complicated than it needs to be. Overall, though, the program looks more polished than ever and provides all the features a photographer would need. However, the usability suffers from the speed of operation and it would be nice if the functionality of AfterShot Pro could be brought to the Raw Lab palette and Adjust tab.



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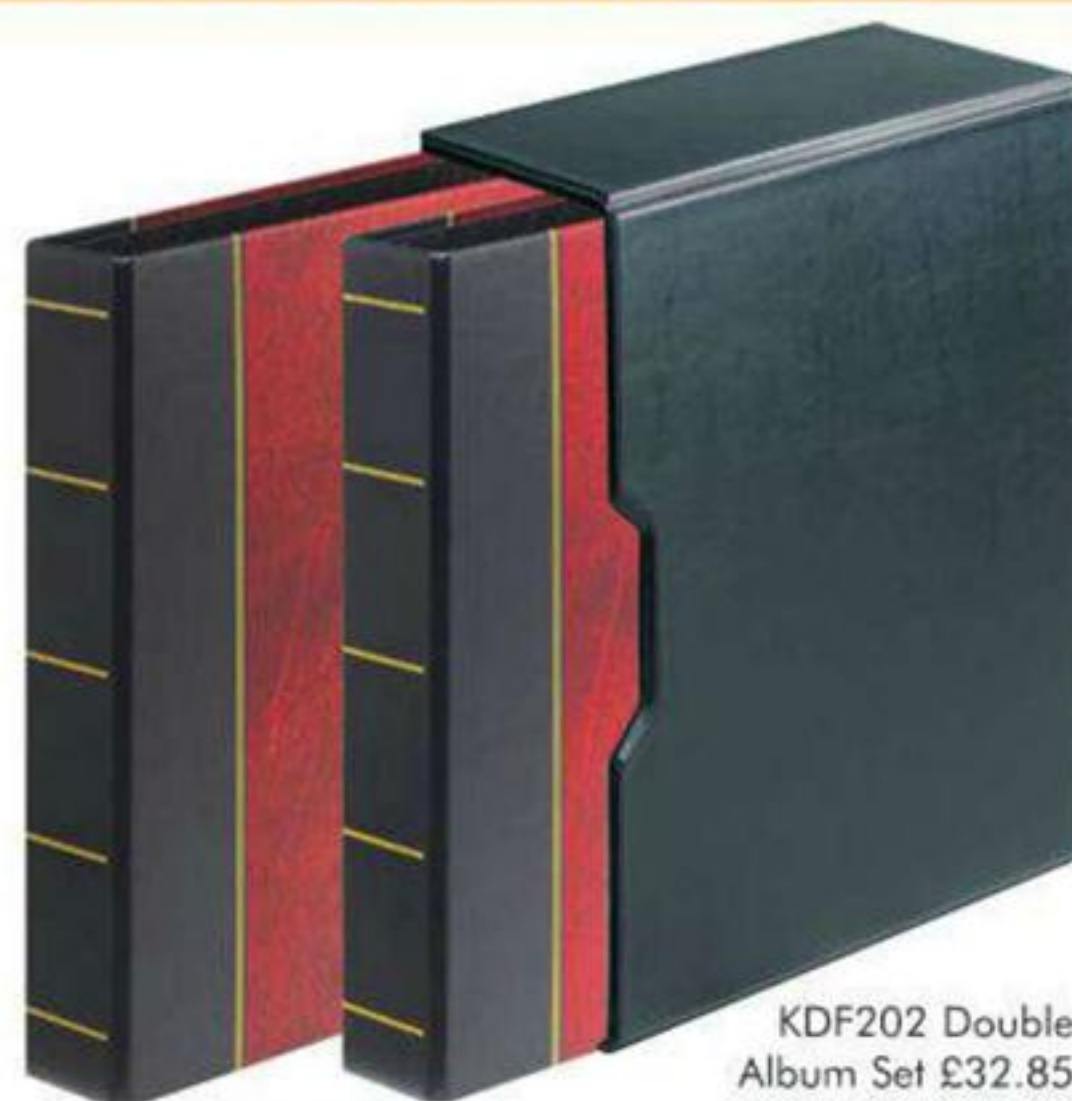
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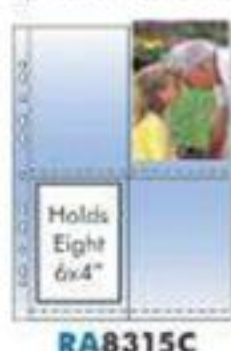
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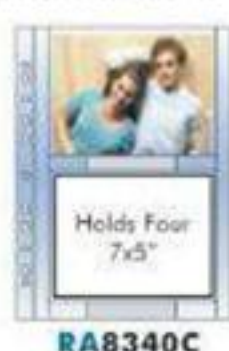
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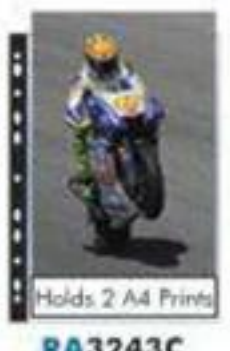
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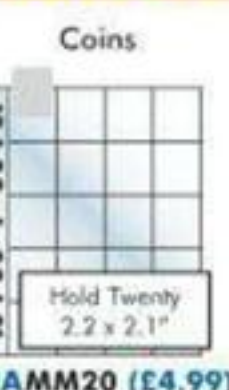
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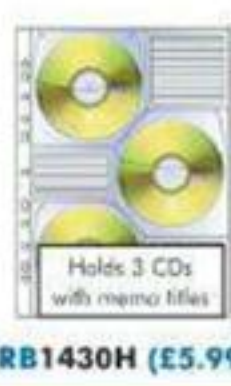
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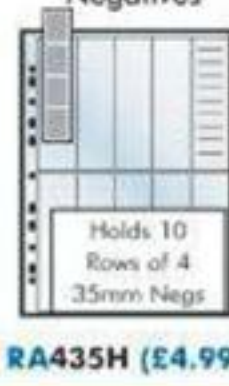
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Panasonic Lumix DMC-LX7

Two years on from the Lumix DMC-LX5, **Panasonic** refreshes its flagship compact camera series with a class-leading fast Leica lens and 11fps burst mode

Tim Coleman
Technical writer



PANASONIC'S LX series has long been at the forefront of the 'expert' compact camera sector. Now more than ever, though, this market is fiercely contested by most of the top camera brands. Just this year we have seen the release of some excellent cameras with solid build and intuitive handling from the likes of Canon, Fujifilm and Sony.

Panasonic's latest flagship compact camera, the Lumix DMC-LX7, arrives two years after its predecessor, the Lumix DMC-LX5, and in that time much has changed.

The point of focus of this change seems to be the use of a large imaging sensor. A large sensor provides, among other things, a greater ability to collect light (and therefore improved performance in low light) and more control over depth of field, which makes it easier to blur a background. It comes as something of a surprise, then, that the imaging sensor in the LX7 is actually smaller than that in its predecessor, and therefore some of its direct competition, too, such as the Olympus XZ-1. The size difference of

AT A GLANCE

- 1/1.7in (7.6x5.7mm) multi-aspect-ratio MOS sensor
- 10.1 million effective pixels
- ISO 80-6400 (extendable to ISO 12,800)
- 4.7-17.7mm (24-90mm equivalent) f/1.4-2.3 DC Vario-Summilux Leica lens
- 11fps high-speed burst mode
- Street price around £450

the sensor in these models is fractional, with the LX7 using a 1/1.7in (7.6x5.7mm approx) sensor compared to the 1/1.63in (8.1x6mm approx) unit of the Olympus XZ-1. However, there are compact cameras available that have significantly larger sensors, among them Canon's PowerShot G1 X, Fujifilm's X10 and Sony's Cyber-shot DSC-RX100.

So why use a smaller sensor? The main reason is that Panasonic aims to build on the strengths the LX series already has – fast lenses in compact bodies – rather than push the newest model into new realms. The LX5 had a fast f/2 lens, but now the LX7 has a class-leading 24-90mm f/1.4-2.3 Leica optic (the Samsung EX2F also has a f/1.4 lens, but it is reduced to f/2.7 at its longest, 80mm focal length). To work with such wide apertures, the LX7 features a built-in, 3-stop ND filter, which means the f/1.4 setting can still be used in bright sunlight. Needless to say, the lens is the standout feature of the LX7, but I'm going to look at just how much the camera benefits from its class-leading features, and how it fares against the competition.

FEATURES

The Lumix DMC-LX7 is the fifth in Panasonic's LX series of compact cameras, and draws on some great design work. Each camera in the range has offered a solid build, a focal range ideal for everyday use and wide apertures suited for use in low light. Outwardly,

very little has changed in this new model, and to a degree the same can be said for the specification, although this is by no means a bad thing. However, there are some key improvements that make the LX7 the best model yet.

Like its LX5 predecessor, the LX7 uses a multi-aspect ratio sensor, which means it is designed to maximise the number of pixels used by the sensor when switching between aspects. The sensor is 7.6x5.7mm (approx) in size and packs in 12.7 million pixels, with up to 10.1 million pixels (effective) being used at any one time. To encourage the use of the 3:2, 4:3, 1:1 and 16:9 aspect ratios (of which 4:3 uses the largest number of pixels), the camera has a switch on its lens that makes it easy to swap between them. What's new here is that the sensor is no longer a CCD type, but rather a 'high-sensitivity' MOS unit. MOS types typically consume less power, which is useful given the higher resolution of the LX7's LCD with its power-hungry output. The change in sensor size, as well as the wider maximum aperture value, also means that the lens has been reworked (for more on this see *Features in use* on page 46).

The continuous shooting modes in the LX7 are a big improvement over previous models. Full-resolution capture is possible at 11fps for 12 frames with the focus and exposure fixed (compared to 2.5fps in the LX5). A 5fps burst mode allows continuous tracking AF during capture, while up to a 60fps burst is also possible at a 2.5-million-pixel image size.

Other shooting modes include a creative control menu that contains a mighty 16 picture effects, such as impressive art, and a scene mode menu with another 16 options, including HDR and 3D. The camera's Intelligent Auto (iAuto) function uses the scene modes to create an appropriate auto exposure. Furthermore, a time-lapse mode has been added, for which a start date and time can be selected along with shooting intervals of up to 30mins for a total of 60 frames.

While the LX7 has a strong feature set that builds on its predecessor, other firms have made more advances during the past couple of years. A few features are missing that could have helped the LX7 to stand out from the crowd, such as GPS, Wi-Fi, an articulated screen and even touchscreen functionality. Also, some people may find the relatively low count of 10.1 million pixels, which enable 12.2x9.1in prints at 300ppi, too modest for their printing needs. However, for a camera of its type I found it was enough, and perfectly sufficient for A3 prints.

7/10

BUILD AND HANDLING

At a first glance, the Lumix DMC-LX7 appears to be the same size and made to the same high quality as the LX5. Delve a little deeper, however, and there are some key changes to how the LX7 handles. In a move that will please photographers, an

Facts & figures

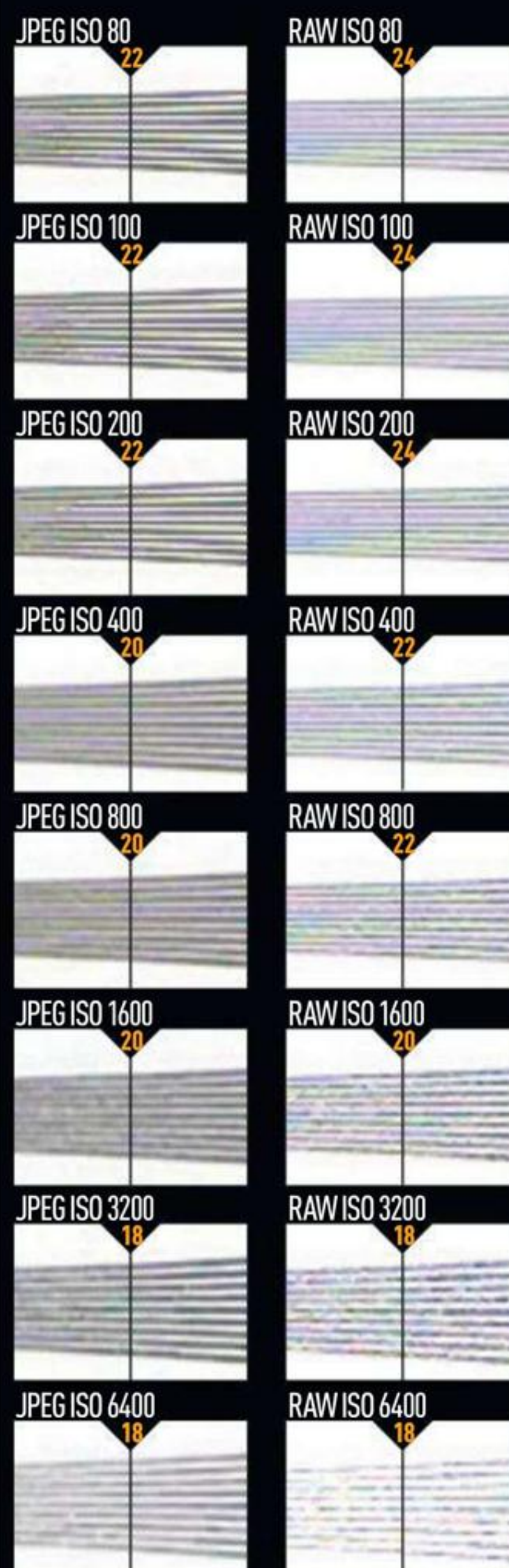


RRP	£469.99
Sensor	1/1.7in (7.6 x 5.7mm) MOS sensor with 10.1 million effective pixels
Output size	3648 x 2736 pixels (4:3 aspect ratio)
File format	JPEG, and raw+JPEG simultaneously
Compression	2-stage JPEG
Colour space	sRGB
Shutter speeds	250-1/4000sec in manual mode
Max flash sync	1/2000sec
Lens	Leica DC Vario-Summilux 4.7-17.7mm f/1.4-2.3 (24-90mm equivalent)
ISO	ISO 80-6400, ISO 12,800 at 3-million-pixel resolution
Exposure modes	Program, aperture/shutter priority, manual, iA, 2 custom modes, 16 scene presets, creative control with 16 presets
Metering system	Intelligent 23-area multi-segment, centreweighted and spot
Exposure comp	Manual ±3EV in 1/3EV steps
White balance	Auto, 5 presets (all adjustable), 2 custom settings, plus Kelvin adjustment
Drive mode	Single, continuous 11fps for 12 images in standard mode, 5fps with AF tracking, 2fps low-speed burst, 60fps at 2.5 million pixels and 40fps at 5 million pixels
LCD	3in LCD with 920,000 dots
Focusing modes	Normal, macro AF, quick AF, continuous AF, one-shot AF, macro, AF area select, AF tracking, plus manual
AF points	Up to 713 selectable depending on size and AF mode
Colour modes	6 colour modes plus custom mode
Viewfinder	No, optional EVF or optical viewfinder
AF assist	Yes
Hotshoe	Yes – with accessory port
Built-in flash	Yes
Video	Up to 16:9 aspect ratio (1920 x 1080 pixels), 50fps or 25fps (AVCHD or Motion JPEG)
Memory card	SecureDigital, SDHC, SDXC
Power	Rechargeable Li-Ion
Connectivity	USB 2.0 Hi-Speed
Weight	298g (with battery and card)
Dimensions	110.5 x 67.1 x 45.6mm

Panasonic, Panasonic House, Willoughby Road, Bracknell, Berkshire RG12 8FP. Tel: 0844 844 3852. Website: www.panasonic.co.uk

RESOLUTION, NOISE & DYNAMIC RANGE

These images show 72ppi (100% on a computer screen) sections of images of a resolution chart, captured at the mid end of the zoom (approx 50mm). We show the section of the resolution chart where the camera starts to fail to reproduce the lines separately. The higher the number visible in these images, the better the camera's detail resolution is at the specified sensitivity setting.





aperture ring has been added to the lens, covering the full aperture range of f/1.4 to f/8 in 1/3EV increments. This control is great for those who frequently shoot in aperture-priority or manual-exposure mode. The ring is manually controlled, although its setting can be electronically overridden. For example, the f/1.4 setting is not available at 90mm, so it is changed to its widest f/2.3 aperture. In this instance, to begin closing the aperture down from f/2.3 requires four clicks down the aperture ring.

As on the LX5, the lens ring on the LX7 also includes aspect ratio and focus modes. With such a prime position on the camera, I found that I switched between aspect ratios more frequently than usual, rather than cropping the frame post-capture.

To protect the lens, a separate lens cap is included. If the lens cap is still attached when starting up the camera, a message appears reminding you to remove it before shooting is possible, although image playback and menu navigation are possible. The message is necessary because the lens extends beyond the lens cap when in shooting mode, but days after I had started using the camera I still found this a regular frustration. Many other compact cameras feature a built-in lens cover that retracts on start up.

Shutter lag is negligible, but the LX7 is not the quickest camera to ready itself for shooting from start-up. From turning the camera on to zooming and then shooting takes a little over 5secs. I prefer the set-up of the Fujifilm X10, which uses its manual zoom lens to start up and zoom, taking less than 2secs from start-up to shooting.

Another addition to the LX7 is ND/Focus control, a press of which in shooting mode employs or removes the ND filter. Given the camera's maximum 1/4000sec shutter speed, the f/1.4 aperture lets in too much light in bright sunshine so the ND filter is vital. The same applies to the minimum f/8 aperture, which is too fast for long exposures in daylight. Pushing the switch left or right controls manual focusing, which handily activates focus magnification. In playback mode, this switch doubles up with the control dial to scroll between images.

Like its predecessor, the LX7 has a

hotshoe with accessory port, which holds the company's latest DMW-LVF2 electronic viewfinder (EVF) and external flash units. Next to the hotshoe is a stereo microphone, with stereo sound being new to this camera. The pop-up flash is on a very solid spring mechanism and has good clearance from the lens in its elevated position. The usual manual control over the flash is possible, which includes ± 2 EV adjustment, first and second curtain, plus auto and redeye reduction modes.

Despite using the same 1,250mAh-capacity battery as its predecessor, the measured battery life of the LX7 is 330 shots compared to 400 shots in the LX5. This is most likely due to the LX7's high-resolution screen. All in all, though, the handling and navigation of the controls, dials and menus (including the quick menu) is intuitive.

8/10

WHITE BALANCE AND COLOUR

There are six colour modes available, and having used them all I am happy with the results from the standard colour mode, in

In these unedited JPEG and raw images, detail is much crisper in the raw file. However, the JPEG does a good job with the colours, resulting in bold, realistic blues

Where conditions are dull and flat, the impressive art setting in the creative control adds drama to the scene



which tones are very punchy and realistic. On a bright sunny day, blues in the sky and greens in the fields are good straight out of the camera. However, when using the vivid or scenery modes, the saturation is pushed a little too far to be believable. Of course, each colour mode can be tweaked for contrast, saturation, sharpness and noise reduction, according to taste, with a custom setting possible to create a preferred setting. Having shot our colour chart for the entire ISO range under the same lighting conditions, I am impressed with how the colours are faithfully rendered and remain vivid, despite the presence of noise at the higher settings.

One of the direct controls on the four-way rear pad is for white balance, where the choice between auto white balance (AWB), five presets and two custom settings can be made. The AWB setting performs as I would expect it to for a camera at this level, not always being spot on and often reducing colour tones to give a neutral result. To keep the warmth of a sunset or the greens in a forest, it is therefore good practice to use the appropriate preset.

8/10

AUTOFOCUS

Just like the LX5, the Lumix DMC-LX7 uses a multi-segment metering system with 23 points. Whether in strong daylight or low-contrast light, the camera is quick to latch onto a subject. When the light is really low, the AF assist lamp is used to aid focusing, which is helpful for close-range subjects.

For greater control over autofocus, spot focus can be used, the size of which can be adjusted to any one of four settings. The largest size fills the majority of the frame, while the smallest covers around 3%, which enables precise work. With the smallest size selected, the spot can be chosen from any one of 713 areas, navigated by the four-way D-pad. I would have liked to see the touchscreen employed here, as featured in Panasonic's Lumix DMC-TZ30 and its CSCs, because touch AF speeds up selection of the spot no end.

One advantage of the LX7's

Dynamic range



+2EV

Far right: The f/4 setting of the lens ensures that the crispest level of detail is achieved, although the widest f/1.4 aperture is still respectable



small sensor is its 1cm macro mode, when the camera is set to its widest 24mm focal length. The macro AF mode can be found on the switch on the lens. For manual focusing, the new ND/focus button on the rear of the camera is helpful. Push left or right and focus assist ensures it is easy to view the point of focus.

AF tracking works well for everyday images, but is not designed to be used for the fast and erratic movements of most sports. Handily, tracking AF is available in

the 5fps high-speed burst mode and also full time in video recording.

8/10

METERING

Whether it be in spot, centreweighted or evaluative mode, the metering system is linked to the active AF points. The evaluative metering mode is both reliable and predictable, which means it is one less thing to think about when taking pictures.

For shooting in the iAuto (Intelligent Auto) mode, the exposure settings are controlled by the camera, depending on the scene it recognises. Those who tend to leave the camera in its auto mode will find iAuto reliable for the majority of scenes.

8/10

NOISE, RESOLUTION AND SENSITIVITY

With the same 10.1-million-pixel resolution as its predecessor, it is impressive that the performance of the Lumix DMC-LX7 has been enhanced. Our resolution charts indicate increased centre sharpness, and the camera reaches the 24 mark in raw and the 22 mark in JPEG capture, when set to ISO 100 and an optimum aperture. More detail can be obtained from raw files. In JPEG images, there is a noticeable drop in sharpness at ISO 400, where luminance noise becomes apparent and noise reduction kicks in.

In the two years of the LX5's lifetime, the expert compact camera market has moved on in terms of ability to resolve detail. For example, Sony's Cyber-shot DSC-RX100 has an imaging sensor that is twice the size of the LX7's (116mm² compared to 49mm²) and twice the number of pixels, so it can resolve a significantly higher level of detail and produce prints at twice the size.

I found the LX7's ability to resolve detail and control noise is affected dramatically by the chosen aperture and ISO settings. For the crispest detail f/2.8-4 is best, with the new Leica lens capable of good results. Likewise, to avoid mushy detail that results from luminance and chroma noise, using a setting under ISO 800 is advisable. In the highest native setting of ISO 6400 (which is

FEATURES IN USE 24-90MM LEICA DC-VARIO SUMMILUX F/1.4-2.3 LENS

THE LENS is the key improvement to the Lumix DMC-LX7. The sensor's crop factor of 4.55x means that the focal length of the lens is now 4.7-17.7mm in order to achieve the 24-90mm effective length. This is the same effective focal length as the LX5's lens and covers most situations. The lens consists of 11 elements in 10 groups, including five aspherical and two ED elements, and one with a nano-surface coating to reduce flare and ghosting. At its wide 24mm focal length, the maximum aperture is f/1.4, reduced to f/1.9 at 50mm and f/2.3 at 90mm.

However, a sensor with a 4.55x crop factor does not offer great control over depth of field. At f/1.4, the depth of field is equivalent to using f/6.3 on a full-frame camera (1.4x4.55), and at the tele 90mm end, where f/2.3 is possible,

this equates to around f/11. So while the level of blur achievable is respectable thanks to wide apertures, it is the increased level of light entering through the lens that is the true benefit, enhancing handheld low-light performance by allowing the use of low ISO settings.

Our resolution chart shows the camera benefits from an improved capacity to resolve detail, which is no doubt a reflection on the centre sharpness of the lens. Edge detail maintains good clarity, too. Detail in subjects close to the camera looks crisp and clean. Distortion is more noticeable when buildings and straight lines are in the frame. There is the usual barrel distortion at wide focal lengths and slight barrel distortion at 50mm, but at 90mm the camera appears largely distortion-free.





a 1-stop advantage compared to the LX5), detail is not great, and there is banding and bruising over shadow and midtone areas in the scene.

26/30

LCD, VIEWFINDER AND VIDEO

In all but bright, direct sunlight, the Lumix DMC-LX7's 3in TFT LCD screen offers a clear and easily viewable display. The resolution of the screen has been upped to 920,000 dots, but the screen remains a fixed type with no articulation. It almost comes as a surprise (and certainly a disappointment) to find that there is no touch functionality, especially given that the technology has been used in Panasonic's own compact system cameras and its travel-zoom Lumix DMC-TZ30.

Given its size, there is no room for a built-in viewfinder. However, thanks to the accessory port by the hotshoe, there is the option to use an EVF. The LX7 is compatible with the company's DMW-LVF2 EVF (£230.99), which has a crisp display and 1.44-million-dot resolution.

For a camera at this level, the 1080p progressive AVCHD video capture at 50fps is impressive. Furthermore, stereo sound is

available, although the two microphones are crammed together on the top-plate.

8/10

DYNAMIC RANGE

Judging from landscape images in both sunny and overcast conditions, the Lumix DMC-LX7 is capable of recording a wide range of tones. Cloud detail and blues in the skies are faithfully reproduced. Likewise, detail can be brought back from shadow areas by brightening the exposure a good 1-2EV before shadow noise becomes a problem. The LX5 held its own against the competition two years ago, and the LX7 does the same today.

For scenes where the range of tones is beyond the recording ability of the camera, the LX7 offers an HDR mode in the scene mode menu, which takes three consecutive frames and combines them for a wide dynamic range. Also, auto exposure bracketing at $\pm 3\text{EV}$ is available over three frames. Of all the scene modes, I found HDR the most helpful, as it enhances the discernible level of detail and keeps the images looking relatively 'real'.

8/10

Competition



Sony Cyber-shot DSC-RX100

TESTED AP 14 JULY 2012



Samsung EX2F

TO BE TESTED 27 OCTOBER 2012

TWO YEARS ago, in a crowded market, the Panasonic Lumix DMC-LX5 proved to be the best all-rounder and received an award from AP. Now, there is even greater competition. Samsung's EX2F is an obvious competitor, as both feature an f/1.4 lens and similar focal range. The Lumix DMC-LX7 is slightly smaller, although the EX2F features built-in Wi-Fi and an articulated LCD screen.

Currently setting the standard for pocket cameras, Sony's Cyber-shot DSC-RX100 features a sensor twice the size and twice the resolution of the LX7, and it is smaller. Both cameras handle well, and include aperture rings. Another compact camera with great handling is the stylish Fujifilm X10, which offers a more intuitive manually controlled zoom lens and an optical viewfinder.

Verdict

THE PANASONIC Lumix DMC-LX7 may not score as highly as other recently reviewed cameras, such as the Sony Cyber-shot DSC-RX100 and Fujifilm X10, but it is still a very capable camera and the best Lumix LX camera yet. The introduction of an aperture ring and new fast Leica lens should appeal to 'proper' photographers. Also, the LX7's video modes have been greatly improved and are up there with the best in this class.

I cannot help but feel that Panasonic has missed a trick here. Two years have passed since the LX5 was introduced, and the competition has moved on, but the LX7 has not improved enough. I do not mind the relatively small-sized sensor and low resolution – for a camera at this level I would not be considering exhibition-sized prints. What I would have liked to see, and what could have set this camera apart, is some of the technology from the firm's Lumix G-series CSCs, especially the touchscreen with touch AF and shutter. For those who want to carry a compact camera every day, the LX7 is an excellent choice. However, there are a couple of other models that I would choose first.

	1	2	3	4	5	6	7	8	9	10
Amateur Photographer Tested as a High-end compact camera Rated Very good 81%	FEATURES	7/10								
	BUILD/HANDLING	8/10								
	NOISE/RESOLUTION	26/30								
	DYNAMIC RANGE	8/10								
	AWB/COLOUR	8/10								
	METERING	8/10								
	AUTOFOCUS	8/10								
	LCD/VIEWFINDER	8/10								

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Sigma APO Macro 180mm f/2.8 EX DG OS HSM

If you photograph sensitive macro subjects, the Sigma 180mm f/2.8 Macro lens, with its minimum focus distance of 47cm, 1:1 reproduction and optical stabilisation, could be the one for you

Richard Sibley
Technical writer



SNEAKING up on insects isn't easy, as anyone who has attempted a macro shot of one will attest. With reactions many times faster than humans, trying to get close to a fly, wasp, bee or even a butterfly is often an exercise in frustration.

The key is to move slowly, and to remain as far from the subject as possible, but when you are using a 60mm or even a 105mm macro lens, it can be tricky to get the shot you want. However, help is at hand in the

form of Sigma's APO Macro 180mm f/2.8 EX DG OS HSM optic, which offers 1:1 macro reproduction at a minimum focus distance of 47cm. Compare this to the 18.9cm minimum focus distance of the Sigma 50mm f/2.8 Macro lens and the advantage of the longer 180mm focal length becomes clear.

There are other benefits to being further from the subject. For example, the shorter the minimum focus distance, the more likely it is that the photographer will cast a shadow over the subject. The extra space therefore allows the photographer to light the subject more easily.

The 180mm focal length also creates a narrow angle of view. This helps photographers avoid distracting

backgrounds, and makes sure the viewer's attention is drawn to the subject.

There are compromises to be made, though. The long 180mm focal length, combined with the large f/2.8 aperture, means that this lens is large and heavy. I was interested to see how well a lens with this range of features would perform, both optically and with the practicalities of shooting macro images.

FEATURES

Optically, the Sigma 180mm f/2.8 macro lens is quite complex, comprising 19 elements in 14 groups. Three of these are 'F' low dispersion (FLD) with a performance claimed to equal fluorite, which can be used instead of glass due to its low dispersion characteristics. This drastically reduces the dispersal of colour wavelengths, which helps cut down on chromatic aberrations. All the lenses have Sigma's Super Multi Layer Coating, which reduces flare and ghosting while maintaining contrast.

DATA FILE

RRP
£1,499.99
Street price
£1,499
Construction
19 elements in 14 groups
Diaphragm blades
9 blades
Min aperture
f/22
Max aperture
f/2.8
Field of view
13.7°
Filter size
86mm
Dimensions
95 x 203.9mm
Weight
1,640g



Canon EOS-1D X, 1/200sec at f/2.8

➔ The maximum f/2.8 aperture should ensure that the lens reaches its optimum aperture at around f/8–f/11, while also ensuring that it can let in enough light for handheld shooting. However, the lens is not just for macro images, as a 180mm f/2.8 is also useful for sports events and portraits. On a camera with an APS-C-sized sensor, the 270mm equivalent will also make it useful for some wildlife, particularly with the minimum focus distance of just 47cm.

Sigma states that this is the first 180mm macro lens in the world with image stabilisation, and claims that the stabilisation will help correct camera shake by up to 4 stops. However, the firm does note that the stabilisation becomes less effective as the focus distance decreases.

A Hyper Sonic Motor (HSM) focuses the lens. When paired with a Canon EOS-1D X, the lens snapped quickly into focus when shooting at distances over a metre. For closer subjects, though, it was best to use the focus-range switch on the side of the lens to restrict the focus range. There are three settings on this switch: full AF range; 67cm to infinity; and 47cm to 67cm, for macro images. Importantly, the Hyper Sonic AF is quiet so shouldn't disturb insects or wildlife too much.

BUILD AND HANDLING

With its large number of elements, the Sigma 180mm f/2.8 macro lens is heavy,

weighing a substantial 1,640g. As a comparison, the new Canon EF 70–200mm f/2.8L IS II USM lens weighs 1,490g, which is itself a fair weight to be carrying around for long periods of time. Handheld shooting for longer than around a minute is therefore an issue. I pride myself on being able to hold a camera and lens very still, but camera shake did become more noticeable as I started to tire.

Thankfully, switching on the Optical Stabiliser, via the switch on the side of the lens, helps to reduce camera shake. Being an optical system, one of its benefits is that the stabilisation effect can be seen through the viewfinder, which instantly shows how well it is working. In general use, the stabilisation offers around 3EV improvement compared to when it is switched off, although I would still recommend shooting at no less than 1/125sec for the best handheld image quality.

The stabilisation has much less effect when shooting 1:1 macro images, due to the magnification exaggerating any camera shake. I found that it really only made the difference of about 1EV in terms of the shutter speeds at which I was able to shoot handheld. Of course, for best results a tripod should be used, especially as the shallow depth of field means front and back focus shift is an obvious issue.

A collar for supporting the lens on a tripod is included. This locks tightly onto

Taken handheld with image stabilisation of the lens switched on, a staggering amount of detail can be resolved in this 1:1 image

the lens in just half a turn of the locking screw, and it is removed completely by pulling the spring-mounted screw away from the lens. It is extremely quick and simple, and well designed.

The ability to focus manually is critical when shooting macro images. I prefer a slightly firmer focusing ring on a macro lens so there is a definite certainty that the point of focus can be found and will remain in position. Thankfully, the focusing ring on this lens is extremely large and comfortable to grip, and I had no trouble with accuracy when manually focusing, having as it does a very smooth and precise action.

With a street price of almost £1,500, I would expect the Sigma 180mm f/2.8 macro lens to be of high quality and it certainly doesn't disappoint.

IMAGE QUALITY

For our resolution chart images, the Sigma 180mm f/2.8 macro lens was paired with a 21-million-pixel Canon EOS-1Ds Mark III. Its performance was very impressive, resolving up to around 30 on our chart.

As you would expect, the results are sharpest at around f/8–f/11, but even at f/2.8 the lens still resolves plenty of detail and it is more a loss of contrast that gives the impression that detail has lessened. At f/16 and f/22 there is a slight drop in both resolution and contrast. This is common in all lenses, as refraction starts to take effect.

RESOLUTION

The images below show a small section of our resolution chart. All the images in this test were taken with the Sigma APO Macro 180mm f/2.8 EX DG OS HSM lens and a Canon EOS-1Ds Mark III, which has a full-frame, 21-million-pixel sensor. The results are on par with the Sigma 105mm f/2.8 Macro lens, which is our standard lens for testing camera sensor resolution.



Sigma, 13 Little Mundells, Welwyn Garden City, Hertfordshire AL7 1EW. Tel: 01707 329 999. Website: www.sigma-imaging-uk.com

Taken at f/2.8



Shooting so close gives a very shallow depth of field, but thankfully the out-of-focus bokeh is soft and smooth

However, it is particularly significant with a macro lens as the depth of field is so important. At the 47cm minimum focus distance, and using a Canon EOS-1Ds Mark III, the depth of field is around 40mm at f/16 and 57mm when at f/22.

As this is a fixed telephoto lens, barrel distortion is not an issue, although there is a slight pincushion effect. As a lens of this focal length will not be used to photograph architecture, the slight distortion should be of no concern and it is very easily corrected.

It is a similar story with vignetting: unless really looked for, or photographing a completely solid background, it shouldn't be too noticeable, and certainly nothing that would degrade a macro or wildlife image.

The lens does produce red/cyan chromatic aberrations, but these are very slight and only really visible on close inspection of the image at 100%. As usual, such distortions are easily removed in Adobe Camera Raw.

Overall, the Sigma 180mm f/2.8 lens is a very good macro optic, on a par with the Sigma 105mm f/2.8 macro lens we use for all our camera resolution tests. **AP**

Verdict

THE 180MM focal length of this Sigma optic provides both the best and worst of lens qualities. Such a focal length gives a good working distance from the subject and a great narrow field of view, but it also means the lens is bulky and heavy. To an extent, this is offset by the inclusion of image stabilisation, but in practice it provides a benefit of only around 1EV when shooting macro images.

Optically, the lens is excellent, resolving a lot of detail with a high level of contrast. For those serious about their macro images, the Sigma APO Macro 180mm f/2.8 EX DG OS HSM is a great lens, especially as it has the dual purpose of being a mid-range telephoto.



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AskAP

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Fujifilm has fixed the 'white-orb' problem with its revised X10 model

'WHITE-ORB' PROBLEM

Q Ian Farrell mentioned the Fujifilm X10 in a reply to a question from R Clarke (*Ask AP*, AP 28 July), but I seem to remember that the X10 sensor has problems with 'orbs' that Fuji promised to address with a revised model. Since then, everything has gone quiet and very few retailers are now advertising this camera, so what is the latest news? Also, how can I identify the new model as opposed to the old stock? **Gerry Labrijn**

A First, it is important to note that not all Fujifilm X10 owners have experienced the 'white orb' problem, so the issue may have been sensationalised slightly. That isn't to say the white orbs aren't a problem – Fuji wouldn't have updated the sensor were that the case – but we just need to bear in mind that they might not be as much of a problem as some people make out.

Either way, the good news is that a revised model has arrived, and anecdotal evidence suggests that it does appear to have fixed the problem.

The bad news, however, is that it's not possible to tell cameras with old and new sensors apart: externally, they are identical and there's no change to the packaging. According to Fuji, it's not even possible to determine affected cameras using the serial number: 'The white-orb problem is not occurring on all X10s, and as this is not a serial-number-related fault, we are unable to determine which ones have the fault

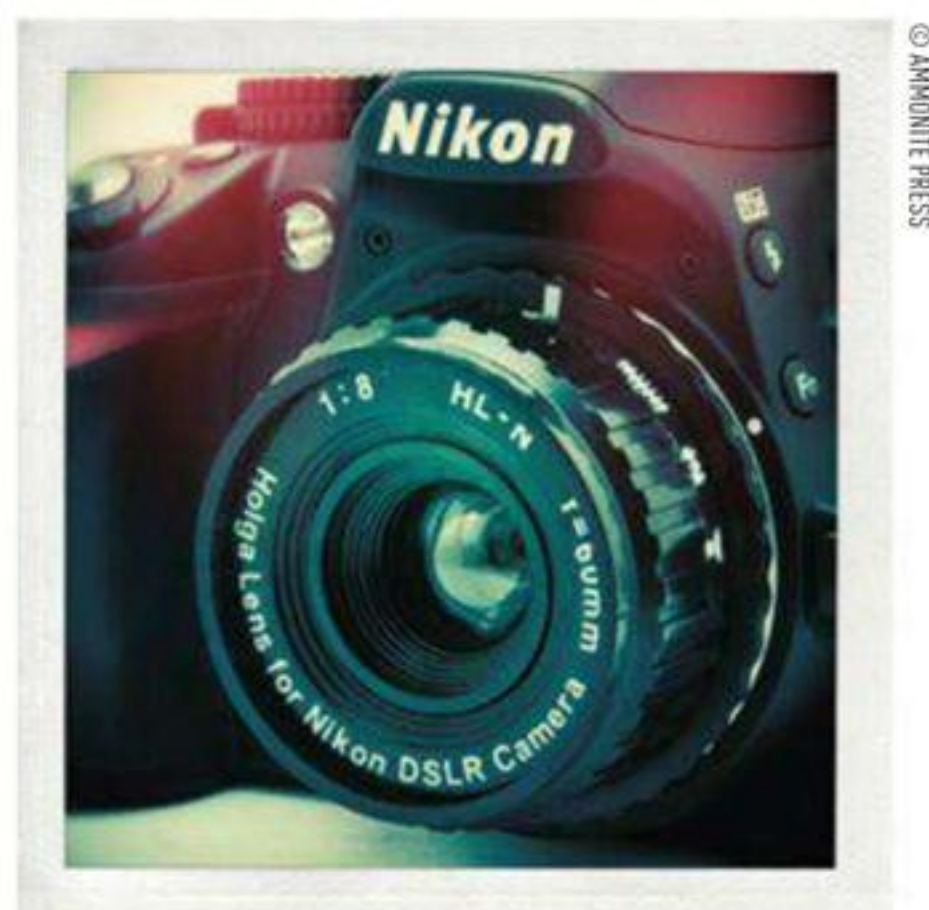
and which do not. If an X10 has been bought and has the white orbs fault, please let us know ASAP.'

If you buy an X10 from a reputable dealer, you should be able to find out when *they* got the camera. As the sensor upgrade was announced at the end of May, improved cameras most likely started shipping at the end of June/early July. Anything prior to that can be considered an 'original' unit. Obviously, that still won't tell you if you're getting the newer version because Fuji may have had older cameras in stock.

Let's not forget that not all X10s are affected, though, and those that are will have their sensor upgraded (at no cost to you) by Fuji. So even if you are unlucky enough to get an original camera *and* it suffers from the orb problem, it will be fixed for free. It's an aggravation, certainly, but the problem's not insurmountable, and nor is it perhaps as prevalent as you think it is. **Chris Gatum**

ASK...

Be it about modern technology, vintage equipment, photographic science or help with technique, here at AP we have the team that can help you. Simply email your questions to: apanswers@ipcmedia.com, via twitter @ap_answers or by post to: **Ask AP, Amateur Photographer Magazine, IPC Media, Blue Fin Building, 110 Southwark Street, London SE1 0SU.**



IN SEARCH OF A TOY

Q I am thinking of buying a 'toy camera' lens (either a Holga or Diana) to use on my Nikon D90, but which one would you recommend and why? **Clare Davies**

A Thanks to their plastic or low-tech glass lenses, 'toy cameras' such as the Holga and Diana can create great 'alternative' images, where optical effects are celebrated rather than shunned. You can now buy a Holga lens for your digital camera (with most lens mounts available), or an adapter that will enable you to use one of Lomography's five Diana F+ lenses on your Canon or Nikon DSLR.

This is an area I love. In fact, I've just finished writing a book on the subject called *Plastic Cameras*, which is due out in October. Based on my experiences, I would recommend a Holga lens. The interchangeable Holga lens was designed (and then redesigned) to ensure that it delivers the 'lo-fi' look that typifies the medium-format and 35mm plastic Holga cameras. So, regardless of whether you use a Holga lens on a full-frame Canon camera or a micro four thirds model (or a sensor size in between), you will get some serious exposure and focus fall-off, and stunning chromatic aberrations and flare. Note, however, that the nominal f/8 aperture is

FROM THE AP FORUM

For and against filters

Trismegistus asks What do people feel about lens filters? My impression is that the typical skylight 1A or 1B is not really necessary for digital photography and fitting one may actually cause problems with flare and other optical effects. On the other hand, they do offer the lens some protection against knocks and scratches. Should I fit one to my Sony NEX-5N?

AP GLOSSARY

LONG-EXPOSURE NOISE

When a sensor is 'active' and exposed to light, it starts to generate heat. Depending on the camera, this isn't necessarily a problem, with short exposures lasting fractions of a second, but as soon as exposures start to increase beyond this, the sensor's temperature rises and this can create noise. Unlike the noise associated with high ISO settings, long-exposure noise has a fixed pattern, so while it is not attractive, it is at least easier to counter.

The tool to combat long-exposure noise is long-exposure noise reduction, which can be found in nearly all DSLRs and compact system cameras. When it is activated and the shutter speed exceeds the minimum 'safe' level, the

camera will make a second exposure (immediately after you take a shot) for the same duration as your main exposure. However, it will do this without opening the shutter, creating a black image (or 'dark frame') that contains the long-exposure noise pattern. The camera uses this to identify and reduce noise in your main photograph, which is a process known as dark-frame subtraction.

The downside is that you have to wait for a time equivalent to your initial exposure before you can shoot again. This is not a massive problem with an exposure of, say, 4secs, but if your main exposure is for 10mins, you will have to wait another 10mins for your dark frame to be recorded before you take another shot.

anything but – the lens I have is maybe 4-5 stops slower, so closer to f/32-f/64.

Conversely, the Diana adapter allows you to use any one of Lomography's existing Diana F+ lenses on your DSLR. While this gives you access to a greater choice of focal lengths, the lenses are designed for use on a medium-format camera shooting 5.2x5.2cm images. When you put them on a DSLR – even a full-frame model – the lo-fi artefacts at the edges are cropped out of the shot, leaving you with just a universal soft-focus effect. It certainly doesn't really give you the true look and feel of the original plastic Diana camera. **Chris Gatcum**

USING FLASH AT NIGHT

Q When trying to use flash on my camera at night, the instructions talk about first and second-curtain sync. I notice that when using the flash,

it goes off and the picture is taken, but it seems that a few seconds pass before the shutter returns to its position when I hear a 'click'. Why does it do this? **Martyn Tuckwell**

A It sounds like your camera is set to first-curtain sync *and* slow sync. The first-curtain sync means that the flash is fired at the start of the exposure, as soon as you press the shutter-release button, while slow sync means the camera will set a long shutter speed if necessary, to match the (low) ambient light levels. This combination attempts to avoid the 'bright subject against a pitch-black background' look as the flash 'freezes' (and exposes) the subject, while the shutter speed 'fills in' the background. The second 'click' would be the shutter closing after making the longer exposure for the ambient light. **Chris Gatcum**

P_Stoddart replies The only filter I carry these days is a polariser.

PeteRob replies A UV is the normal choice for protection, but this subject has promoted long debates in the past. I prefer protection on the basis that I got lime sap over the front element of a £1,400 lens – on its first outing! – that took ages to shift, and a £500 lens that I dropped 2m suffered a smashed UV filter, but was otherwise OK. That said, I now have three 'naked' lenses, as I haven't got round to buying filters for them.

nimbus replies The filter normally used for protection these days is a UV or a simple protection filter. The slight colour cast of a skylight will either be removed by auto white balance or featured in manual white balance. If you're buying filters, it pays to bite the bullet

and purchase quality items such as Hoya Pro1 or the B&W equivalent. There are many debates on the merits or otherwise of using filters for protection: not all my lenses have them, but the most expensive ones do.

Snorri replies I have always fitted UV filters to all my lenses. In the past, the UV feature was useful, but as digital sensors are not affected in the same way as film, this feature is now more or less redundant. However, having hard and durable glass between my £500-plus lenses and the world makes me feel more at ease.

AlexMonro replies I only use protection filters under extreme conditions, such as on a beach with wind-blown sand. A lens hood helps reduce flare, and also gives some protection against knocks and bumps.

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HOW MUCH DO THEY COST?

There is a brisk trade in Pentax ME (about £30-£45 with lens), MX (up to £80) and ME Super cameras (around £35) on eBay, but also at camera fairs. The ME F occasionally turns up with a 50mm standard lens for £25-£35, but examples with the autofocus zoom lens are scarce and usually overpriced – I found one on sale in Canada, for \$250. It should be sold around £80-£120 in working order.



Top-plates

The top-plates of the ME F with 50mm f/2 lens (left), and the ME Super with 50mm f/1.7 lens, compared. The electronic focus switch next to the rewind crank of the ME F is set to 'off'. To use focus assist with the f/2 lens, it would be set to '3.5', the middle position

Pentax ME F

The Pentax ME F with 35mm-70mm f/2.8 autofocus lens, beside the camera's instruction manual



Pentax ME F

While a commercial failure, the Pentax ME F is historically important in that it was the first 35mm autofocus SLR to go into production. **Ivor Matanle** traces its history

THE PENTAX ME F was the world's first autofocus SLR to reach production. Clumsy in use, slow and one of those engineering developments that was hugely satisfying for the engineers but a problem for the marketing people, the Pentax ME F was a commercial failure. Yet its designers had pinpointed a principle that was ultimately to dominate autofocus 35mm and then digital SLR design – that the autofocus motor and drive mechanism should be part of the lens rather than be built into the body.

The Pentax ME F first appeared in 1981 and became generally available in 1982. It was a development, or adaptation, of the successful Pentax ME Super, the 1979 improvement on the Pentax ME of 1976. Like the ME Super, the ME F had a vertically running metal focal-plane shutter with shutter speeds from 4-1/2000sec, a Pentax K bayonet lens mount and easily

focused screen, with both microprism ring and split-image rangefinder, viewed via a fixed pentaprism. Like the ME Super, it offered the option of aperture-priority automatic exposure or manual shutter control using push buttons to determine the correct shutter speed for a given aperture.

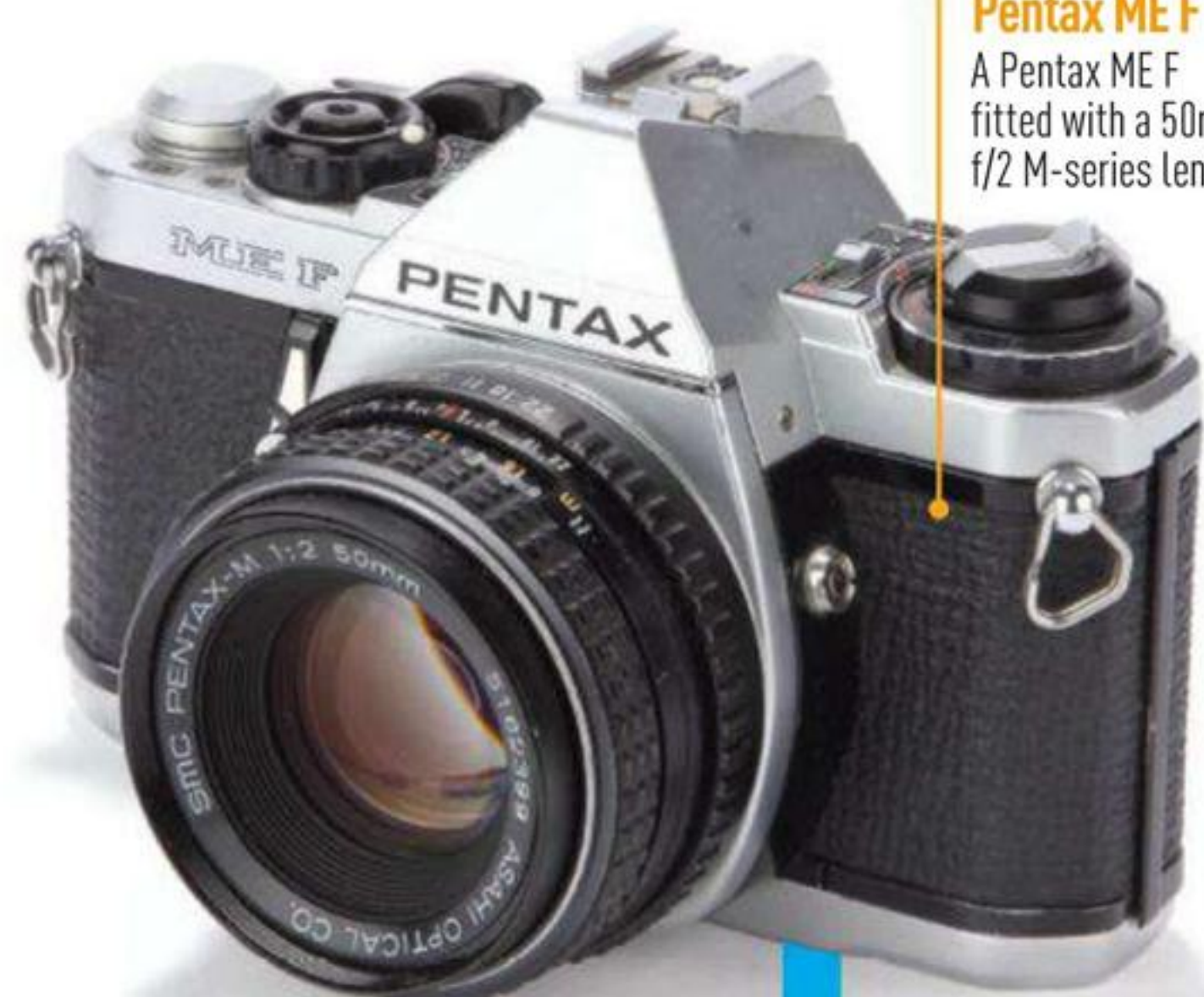
Unlike the ME Super, it had a row of five autofocus electrical contacts at 5 o'clock within the lens mount, which enabled the

camera to communicate with the autofocus lens, and to control the 'TTL electronic focus-assisted manual focus' system. A three-position switch on the left-hand side of the top-plate, adjacent to the rewind crank, was marked 2.8, 3.5 and off. When the autofocus standard 35-70mm f/2.8 zoom lens was used, this switch had to be set to 2.8, as was also the case for



Lens throats

Comparison images of the lens throats of the ME Super (far left) and the ME F showing the row of five contacts that enable the ME F to communicate with the autofocus zoom lens



Pentax ME F
A Pentax ME F fitted with a 50mm f/2 M-series lens



Pentax ME Super
A Pentax ME Super with 50mm f/1.7 M-series lens



any other lens with a maximum aperture of f/2.8 or larger (such as f/2, f/1.7 or f/1.4). When other K-mount lenses were fitted, with a maximum aperture of f/3.5 to f/5.6, the 3.5 position had to be used. If a lens with a maximum aperture smaller than f/5.6 was fitted, the switch had to be at 'off' because the electronic focusing assistance did not work with small maximum-aperture lenses. With the switch set to 'off', the camera could be used as a conventional manually focused SLR with any K-mount lens, or M42 screw lens with a K-mount adapter.

To describe the Pentax ME F as battery-dependent is, in one sense, an understatement. Whereas the ME Super needed just two SR44 silver-oxide batteries for the exposure metering system and to power the electronically timed shutter, the ME F needed four. On top of that, the zoom lens needed four AAA batteries in its own battery compartment under the front of the lens. Whereas a normal ME Super and f/1.7 lens is very light, the ME F, when ready for action, is unexpectedly weighty for a small camera.

AUTOFOCUS AND ASSISTED FOCUS

The autofocus system of the Pentax ME F was based on contrast detection, and relied upon a focus target having sufficient contrast with its surroundings to achieve accurate focus.

Autofocusing with the standard 35-70mm f/2.8 zoom lens was laborious, slow and noisy by modern standards. To use it, the lens had to be switched on (via a separate switch at the front), the camera shutter mode dial was set to 'auto', the electronic focus switch by the rewind crank had to be set to 2.8 and the split-image rangefinder circle in the middle of the focusing screen had to cover a point of high contrast in the subject that was to be the point of critical focus. The user then pressed either of two focusing buttons on the focusing sleeve of the lens – one aligned for a horizontally used camera, the other for vertical use – and the lens focused, albeit slowly. There was only one focusing point,

and that was the centre of the rangefinder circle on the screen.

The ME F instruction book advised that 'on some occasions you will have to focus manually', and explained that, when manual focusing is required, both the LEDs in the viewfinder light simultaneously.

The assisted-focus system, for use with manual-focus lenses, helped define when correct focus had been achieved, but still relied on contrast discrimination, so the point of focus of the subject had to be within the rangefinder circle on the screen. When the shutter button was pressed part-way down, either one arrow appeared in the viewfinder, indicating a need to turn the focusing sleeve of the lens in the direction of the arrow, or two arrows lit up, indicating insufficient subject contrast for the system. When a green LED lit up, it indicated that the subject was in focus.

All these displays depend, of course, on the four SR44 batteries in the camera body being correctly inserted, two + up and two + down, as shown in the photograph (opposite page, top). If the displays do not light up with

new batteries correctly inserted, first check that the battery compartment contacts are clean and slightly raised so good contact with the batteries is made. If there is still no response, the problem is probably a wiring degradation issue and a camera repairer's attention is needed. Ed Trzoska (tel: 0116 267 4247) is good at sorting out Pentax wiring and meter issues.

THE PENTAX M SYSTEM

The Pentax ME F was, in a sense, the last of the Pentax M-series cameras, although the ME Super, from which it was developed, continued in production until 1986 after the ME-F was quietly dropped from the Pentax catalogue in 1984.

The M-series cameras began with something of a bang in 1976, when the major camera manufacturers were rushing to announce smaller, lighter, automated models to compete in the market created by the hugely successful Olympus OM-2 in 1975 and its manual stablemate, the OM-1. In 1976, Asahi introduced both the aperture-priority automatic Pentax ME and the manual-exposure Pentax MX, together with a new range of M-series lenses that were appreciably smaller and lighter than the first K-bayonet K-series lenses of 1975.

The Pentax ME attracted much unfair criticism at the time because it was an automatic SLR without a manual-exposure option, other than a 1/100sec 'X-sync' position on the control dial.

Pundits and professionals alike preferred the Pentax MX – a manually-set SLR with a horizontally running cloth focal-plane shutter with speeds

from 1-1/1000sec, displays of shutter speed and aperture in the viewfinder, LEDs defining correct or over and underexposure, a range of eight interchangeable focusing screens, a choice of auto-winder and 5fps motor,

1976

Pentax ME and MX launched, together with M lens range

1979

Pentax ME Super announced, and Pentax MV replaces ME

1980

Pentax MV1 replaces MV

1981

Pentax ME F and 35-70mm f/2.8 autofocus lens announced

1981

Pentax MG replaces MV1

1984

Pentax ME F withdrawn

1986

Pentax ME Super production ends

ME and lenses

A black Pentax ME fitted with 50mm f/2 M-series lens. Beside it are a 28-50mm f/3.5-4.5 M-series zoom, an 80-200mm f/4.5 M-series zoom lens and a 28mm f/2.8 M-series wideangle



Batteries

The four SR44 batteries installed in a Pentax ME F (left), compared with two SR44s in an ME Super



Pentax MX

A black Pentax MX fitted with 50mm f/1.4 M-series lens and mounted on an M-series auto winder



and the feel of a professional camera.

Recently, the Pentax MX, which was in production from 1976–1984, has gained near-cult status, and prices of nice examples have been rising briskly, despite the recession. A good MX remains an excellent camera, capable of superb results. But, then, so does a nice Pentax ME.

By 1979, the market's expectations of lightweight SLRs had advanced rapidly, spurred by Canon's launch of its AE-1 in 1976 and multi-mode A-1 in 1978. While not a multi-mode camera, the Pentax ME Super of 1979 combined the capabilities of the ME and MX and was a huge success. Anxious not to lose the substantial aperture-priority SLR market of the Pentax ME, Pentax announced the Pentax MV at the same time as the ME Super. Even simpler to use than the ME, the MV had no viewfinder display of apertures or shutter speeds, could not be fitted with an auto-winder and had no manual mode other than a 1/100X shutter setting primarily intended for flash photography. The MV was replaced by the MV1 in 1980, then by the MG, with most of the features of the original ME in 1981.

The ME Super, made from 1979–1986, was the lightest SLR available at the time and could be used either in aperture-priority automatic exposure mode, or manually, using the black buttons beside the shutter button to change shutter speeds upwards or downwards to match the exposure meter's suggestion of an appropriate speed for the aperture in use. The camera's electronically controlled metal focal-plane provided shutter speeds from 4–1/2000sec. With the range of excellent M-series lenses, it was a formidable picture-making tool, and the model that was adapted to become the ME F.

LENSES

No further autofocus lenses beyond the 35–70mm f/2.8 standard were ever marketed for the Pentax ME F, and the focus-assist feature of the camera, used with M-series prime lenses, proved in practice to be more useful than the camera's limited autofocus capabilities.

WATCH OUT FOR

Failed wiring

The electronics of the Pentax M-range cameras are pretty reliable, but examples of failed wiring from the battery chamber occur. I have an ME F, bought with an f/2 lens, in which nothing in the viewfinder lights up, which I suspect will prove to be a wiring problem. It is best to see the meter working before you buy, which is a strong argument for buying from a dealer in person.

The 50mm f/2 SMC Pentax-M standard lens, usually supplied with the MG and MG1, and sometimes with the ME, was the budget-priced Pentax standard lens, with five elements in five groups – the more expensive 50mm f/1.7 had six elements in five groups. The 50mm f/1.7 M was the normal standard lens of the Pentax ME and of the ME Super.

The Pentax M-series lenses were generally of high quality, although not reaching the peaks achieved by the more expensive K range of 1975–76, and are all agreeably compact and light in weight. The 50mm f/1.4 is much sought-after, as are two macro lenses, the 50mm f/4 Macro and the 100mm f/4 Macro. The 100mm f/2.8 has a good following and a high reputation, and the 28mm f/2.8 is plentiful and therefore usually inexpensive. None other than, possibly, the 40mm f/2.8 will disappoint.

ACCESSORIES

Asahi produced a full range of accessories for the M-series cameras from their announcement in 1976, and the accessory range was the equal of those of the other major amateur-market SLR brands. **AP**

YOU MAY ALSO LIKE



The Canon equivalent is a Canon AE-1, here with a 50mm f/1.8 FD and the 1982 Canon FD 35-70mm AF lens below it

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Thanks to Tim Mear of the PCCGB for the loan of most of the cameras featured here



Black ME

A black Pentax ME fitted with the 80-200mm f/4.5 zoom, an ME Super with 28mm f/2.8 wideangle and a 28-80mm f/3.5-f/4.5 Takumar A zoom

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NIKON MB-D11 GRIP FOR NIKON D7000	MINT £195.00
NIKON MB-D10 FOR D300/300S/700	MINT BOXED AS NEW £189.00
NIKON MB-D10 FOR D300/300S/700	MINT-BOXED £169.00
NIKON SB900 SPEEDLIGHT COMPLETE	MINT BOXED £269.00
NIKON SB800X SPEEDLIGHT WITH MANUAL	MINT-BOXED £125.00
NIKON MC 36 REMOTE CONTROL	NEW £95.00
OLYMPUS E520 + 14-42 & 40-150mm LENSES COMPLETE	MINT £299.00
RICOH GRD MK III DIGITAL COMPL WITH ALL ACCESS	MINT BOXED £225.00
SIGMA 10-20mm F4.5/6.3 DC EX HSM FOR OLYMPUS 4/3rds	MINT+HOOD £289.00
OLYMPUS 18 - 180mm 3.5/5.6 ZUIKO DIGITAL ED 4/3rds	MINT BOXED AS NEW £325.00
OLYMPUS 70 - 300 14/5.6 ZUIKO DIGITAL ED 4/3rds	MINT + HOOD £245.00
OLYMPUS HLD-5 BATTERY GRIP FOR E620 BODY	MINT £50.00
OLYMPUS 14 - 45mm 13.5/5.6 ZUIKO DIGITAL 4/3rds LENS	MINT+HOOD £99.00
OLYMPUS 14 - 42mm 13.5/5.6 MK II "R" MSC MICRO 4/3rds	MINT AS NEW £165.00
PENTAX 18 - 55mm 13.5/5.6 AL WEATHER RESISTANT	MINT BOXED £99.00
PANASONIC G1 COMPLETE WITH 14-45 LENS KIT	MINT BOXED £275.00
PANASONIC GX1 BODY COMPLETE ALL ACCESSORIES	MINT BOXED £345.00
PANASONIC GF1 BODY COMP WITH ALL ACCESSORIES	MINT-£225.00
PANASONIC 14 - 42mm 13.5/5.6 LUMIX MICRO4/3rds	MINT CASED £95.00
SONY NEX 5 COMP WITH SONY 18-55 LENS (V LOW USE)	MINT BOXED AS NEW £289.00

Canon Autofocus, Digital Lenses, Canon FD

CANON EOS 1V HS BODY WITH MANUAL AND STRAP	MINT-BOXED £479.00
CANON EOS 1NRS BODY	MINT-£365.00
CANON EOS 1NHS	MINT-BOXED £265.00
CANON EOS 5 BODY	EXC+++ £59.00
CANON F1 AE BODY INSTRUCTIONS AS NEW	MINT BOXED £999.00
CANON 17 - 40mm 14 USM "L" COMPLETE	MINT BOXED £545.00
CANON 24 - 105mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £745.00
CANON 70 - 200mm 14 USM "L" + HOOD AND CASE	MINT-BOXED £425.00
CANON 70 - 300mm 14/5.6 USM IMAGE STAB DO LENS	MINT BOXED £899.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £1,095.00
CANON 100 - 400mm 14/5.6 USM "L" IMAGE STABILIZER	MINT BOXED £975.00
CANON TS-E 24mm 13.5 TILT AND SHIFT + CASE	MINT BOXED £865.00
CANON 100mm 12.8 MACRO USM "L" IMAGE STABILIZER	MINT BOXED £645.00
CANON 300mm 14 USM "L" IMAGE STABILIZER	MINT BOXED £965.00
CANON 300mm 12.8 USM "L" IMAGE STABILIZER + CASE	MINT BOXED £3,675.00
CANON 35mm 12 F	MINT BOXED £175.00
CANON 10 - 22mm EPS 13.5/4.5 USM + HOOD	MINT AS NEW £525.00
CANON 15 - 85mm 13.5/5.6 EPS USM IMAGE STABILIZER	MINT £465.00
CANON 17 - 85mm 14/5.6 IMAGE STABILIZER	MINT £199.00
CANON 18 - 55mm 13.5/5.6 EPS MK II	MINT £59.00
CANON 18 - 55mm 13.5/5.6 EPS IMAGE STABILIZER	MINT £95.00
CANON 18 - 135mm 13.5/5.6 EPS IMAGE STABILIZER	MINT+HOOD £275.00
CANON 28 - 105mm 13.5/4.5 USM	MINT BOXED £145.00
CANON 28 - 200mm 13.5/5.6 USM + HOOD	MINT BOXED £199.00
CANON 35 - 80mm 14/5.6 EF MKII	MINT £39.00
CANON 55 - 200mm 14/5.6 USM MKII	MINT BOXED £99.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT BOXED £325.00
CANON 70 - 300mm 14/5.6 USM IMAGE STABILIZER	MINT+HOOD £299.00
CANON 75 - 300mm 14/5.6 USM MK II WITH HOOD	MINT £119.00
CANON 75 - 300mm 14/5.6 MK III	MINT BOXED £115.00
CANON 75 - 300mm 14/5.6 USM MK III (LATEST)	MINT BOXED AS NEW £165.00
CANON 80 - 200mm 14/5.6 EF MK II	MINT BOXED £59.00
CANON 80 - 200mm 14/5.6 EF USM	MINT £75.00
CANON EF 2.0x EXTENDER	MINT £199.00
KENCO TELEPUX PRO 300 DG 1.4x TELECONVERTER	MINT BOXED £125.00
CANON 540 EZ FLASH + INST	MINT BOXED £89.00
CANON 540 EZ FLASH + INST	MINT- CASED £75.00
CANON 420 EZ FLASH	MINT CASED £89.00
CANON OC - E3 FLASH OFF CAMERA SHOE CORD	MINT BOXED £45.00
CANON ANGLE FINDER B	MINT BOXED £19.00
CANON RS 80N3 REMOTE RELEASE	MINT BOXED £35.00
CANON LC3 TRANSMITTER AND RECEIVER	MINT £125.00

SIGMA 20mm f1.8 EF DG ASPHERIC RF (LATEST)	MINT BOXED £379.00
SIGMA 20mm f1.8 EX DG ASPHERIC RF (LATEST)	MINT - CASED £325.00
SIGMA 24mm f1.8 EX DG LENS	MINT + HOOD £299.00
SIGMA 10 - 20mm 14/5.6 EX DC HSM	MINT BOXED £295.00
SIGMA 24 - 70mm 12.8 EX DG MACRO + HOOD	MINT BOXED £299.00
SIGMA 70 - 200mm 12.8 EX HSM APO	MINT CASED £299.00
SIGMA 70 - 200mm 12.8 EX HSM APO	MINT CASED £325.00
SIGMA 70 - 200mm 12.8 EX DG HSM MACRO II	MINT CASED £525.00
SIGMA 120 - 300mm 12.8 EX DG APO HSM (SUPERB LENS)	MINT CASED £1,375.00
TAMRON 28 - 300 13.5/6.3 XR DI (LATEST MODEL)	MINT BOXED £199.00
TOKINA 10 - 17mm 13.5/4.5 AT-X DX LENS (LATEST)	MINT £345.00
TOKINA 12 - 24mm 14 AT-X PRO DX	MINT BOXED £325.00
CANON 24mm 12.8 FD COMPLETE WITH HOOD	MINT-BOXED £99.00
CANON 28mm 12.8 FD WITH CAPS	MINT £39.00

Contax 'G' Compacts & SLR & Ricoh

CONTAX G2 BODY WITH INSTRUCTIONS + STRAP	MINT-BOXED £429.00
CONTAX G1 BODY	MINT-£175.00
CONTAX 28mm 12.8 BIOGON WITH CONTAX HOOD + FILTER	MINT BOXED £345.00
CONTAX 90mm 12.8 SONNAR "G"	MINT-BOXED £199.00
CONTAX TLA 200 FLASH FOR G1/G2	MINT CASED £99.00
CONTAX TIT TITANUM COMPACT + LEATHER CASE	MINT CASED £399.00
CONTAX RTS II BODY	EXC++ £199.00
CONTAX ARIA BODY (SUPERB,STRAP, INSTRUCTIONS)	MINT BOXED £269.00
CONTAX ST BODY	EXC+++ £269.00
CONTAX ARIA BODY (STRAP, INSTRUCTIONS)	EXC++ BOXED £199.00
CONTAX FIT YASHICA 28mm 12.8 SUPERB CONDITION	MINT £65.00
CONTAX 35mm 12.8 DISTAGON + HOOD MM	MINT-£225.00
CONTAX 50mm 11.7 PLANAR AE	MINT £139.00
CONTAX 60mm 12.8 PLANAR MACRO + HOOD	MINT-£425.00
CONTAX 85mm 11.4 PLANAR MM	MINT-£465.00
CONTAX 300mm 14 TELE TESSAR MM	MINT-£475.00
CONTAX TLA 280 FLASH	MINT-£95.00
CONTAX MUTAR III 1.4 x TELECONVERTER	NEW £225.00

Leica 'M', 'R' & Screw & Binoculars

LEICA M6 TTL CHROME (VERY LITTLE USE)	MINT BOXED £1,295.00
LEICA M6 TTL BLACK (EXCELLENT CONDI 1 TINY MARK)	EXC+++ BOXED £1,075.00
LEICA MAF BODY SER NO 15874XX CIRCA 1982 (SUPERB)	EXC+++ £799.00
LEICA Mda BODY SER NO 12659XX CIRCA 1970	MINT-£575.00
LEICA Mda BODY SER NO 14111XX CIRCA 1975-76	EXC++ £475.00
LEICA M3 SINGLE WIND SER NO 9922XX CIRCA 1960	EXC++ CASED £575.00
LEICA M3 SINGLE WIND SER NO 9911XX CIRCA 1960	EXC++ CASED £599.00
LEICA CL BODY (JUST BEEN SERVICED)	MINT-£465.00
LEICA II RED DIAL SER NO 8085XX CIRCA 1956	MINT-CASED £495.00
LEICA II BODY SER NO 1816XX C1945 NEEDS SERVICE	EXC++ £179.00
LEICA 28mm 12 SUMMICRON ASPHERIC BLACK 6 BIT	MINT BOXED £2,295.00
LEICA 28mm 12.8 ELMARIT M BLACK (11809)	MINT BOXED £995.00
LEICA 50mm 12.8 ELMARIT M COLLAPSIBLE (LATEST)	MINT BOXED AS NEW £675.00
LEICA 90mm 12.8 ELMARIT M BLACK LATEST B/N HOOD	MINT BOXED £1,075.00
LEICA 135mm 14.5 HEKTOR + HOOD M MOUNT	EXC++ £99.00
LEICA 135mm 12.8 ELMARIT M FOR M3	MINT £345.00
LEICA 90mm 14 ELMAR CHROME SCREW	MINT IN KEEPER £159.00
LEICA 9cm 14 HEAD + 16467 FOC MOUNT FOR VISO	MINT £199.00
LEICA 135mm 14.5 HEKTOR + HOOD SCREW	EXC++ £99.00
LEICA SF20 FLASH + CASE	MINT BOXED £89.00
LEICA SF20 FLASH	MINT £70.00
LEICA ERIC LEATHER CASE (14505) FOR M6/M6TL/M7	MINT BOXED £99.00
LEICA R6 BODY BLACK	EXC+++ £299.00
LEICA R5 BODY BLACK	EXC++ BOXED £299.00
LEICAFLEX SL BODY CHROME	MINT-BOXED £299.00
LEICA 21mm 14 SUPER ANGLON R	MINT-BOXED £499.00
LEICA 35mm 12.8 ELMARIT R 3 CAM	MINT-£299.00
LEICA 50mm F2 SUMMICRON R 3 CAM	MINT-BOXED £345.00
LEICA 50mm F2 SUMMICRON R 3 CAM + LEITZ 55MM U/V	MINT + FILTER £325.00
LEICA 60mm 12.8 MACRO-ELMARIT R ROM ("UNUSED")	MINT BOXED AS NEW £675.00
LEICA 100mm 12.8 APO MACRO ELMARIT R 3 CAM	MINT BOXED £999.00
LEICA 180mm 14 ELMARIT R 3 CAM	EXC++ £345.00
LEICA 28 - 70mm 13.5/4.5 VARIO ELMAR ROM	MINT BOXED AS NEW £445.00
LEICA 70 - 210mm 14 VARIO ELMAR R	EXC++ £369.00
ANGENIEUX 70 - 200mm 13.5 FOR LEICA r FIT	MINT BOXED £775.00
LEICA R8 REMOTE CONTROL UNIT	MINT BOXED AS NEW £165.00
LEICA MOTORWINDER AND STRAP FOR R6 etc	MINT BOXED £145.00
LEICA ANGLE FINDER R (14300)	MINT BOXED £99.00
LEICA APO TELEVID 65 ANGLED + 25-50 ASPH EP + CASE	MINT BOXED AS NEW £1,695.00

CANON 10 x 30 IMAGE STABILISING BINOCULARS	MINT-CASED £219.00
MINOX 10 x 25 BP COMPACT BINOCULARS + CASE	MINT £99.00
MINOX 10 x 42 BP BINOCULARS STILL SHRINK WRAPPED	NEW £149.00

Voigtlander Screw & Bayonet for Leica M etc

VOIGTLANDER BESSA R4a 21,25,28,35,50 FRAMES (RARE)	MINT BOXED £499.00
VOIGTLANDER 35mm 11.7 ULTRON ASPHERIC	MINT-£365.00
VOIGTLANDER 75mm 11.8 HELIAR CLASS VM M MOUNT	MINT BOXED AS NEW £475.00
VOIGTLANDER 90mm 13.5 APO LANTHAR (BLK)	MINT-£235.00
VOIGTLANDER BESSA SLIDE GRIP	MINT BOXED £45.00
VOIGTLANDER BESSA WINDER / GRIP FOR T & R2	MINT-£115.00
VOIGTLANDER ANGLE FINDER + 15.21.25mm ADAPTORS	MINT BOXED AS NEW £245.00
VOIGTLANDER 15 - 35mm VIEWFINDER 1.3/1.5 M9/M8 etc	MINT £369.00

Medium & Large Format

BRONICA ETRS COMPLETE WITH 75mm El + 120 BACK	MINT-£195.00
BRONICA ETRC COMP WITH 75mm 12.8 EL WLF 120 BACK	MINT-£159.00
BRONICA RF 45mm 14 ZENZANON FOR 645 R/F + FINDER	MINT CASED £399.00
BRONICA 50mm 12.8 ZENZANON MC	EXC+++ £99.00
BRONICA 150mm 13.5 ZENZANON PE	MINT-BOXED £159.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT BOXED £119.00
BRONICA 150mm 13.5 ZENZANON E MC	MINT £99.00
BRONICA 150mm F4 E	MINT-£89.00
BRONICA 250mm 15.6 ZENZANON E MC	MINT-£100.00
BRONICA ETRSI 120 BACK	MINT £79.00
BRONICA ETRS/ETRSI POLAROID BACK	MINT £69.00
BRONICA PLAIN PRISM FOR ETRS/ETRSI	MINT CASED £69.00
BRONICA AEI PRISM FINDER	MINT-£89.00
BRONICA ETRS/ETRSI SPEEDGRIP	MINT £49.00
BRONICA 50mm 13.5 ZENZANON S	EXC+++ £119.00
BRONICA 100mm 14 MACRO ZENZANON PE	MINT £245.00
BRONICA 150mm 13.5 ZENZANON S	MINT-£165.00

BRONICA SQA COMPLETE WITH 80mm 12.8 S WLF BACK	MINT-£345.00
BRONICA SQA + 80mm 12.8 S, PRISM FOR BACK, GRIP	MINT-£395.00
BRONICA SQA + PRISM FINDER, GRIP, 120 BACK	MINT-£199.00
BRONICA SQA 120 MAGAZINE BACK	MINT-£49.00
BRONICA SQA/IM POLAROID MAGAZINE BACK	MINT BOXED £69.00
BRONICA SQA/SQA/SQAM METERED AE PRISM	MINT-£119.00
BRONICA 135W BACK FOR SQ VERY RARE	EXC+++ £165.00
CONTAX MFB-2 POLAROID BACK FOR CONTAX 645	NEW £99.00
FUJI GA645 ZI WITH 55mm - 90mm ZOOM LENS	MINT-BOXED £575.00
FUJI GW 670 MK III C/W 90mm 13.5 LENS	MINT BOXED £675.00
MAMIYA 150mm 14.5 + HOOD FOR MAMIYA 7/7II	MINT £375.00
MAMIYA 65mm 14 SEKOR Z LENS FOR RZ + HOOD	MINT £159.00
MAMIYA 65mm 14 LENS FOR RZ	MINT-£399.00
MAMIYA 180mm F4.5 SEKOR Z W FOR RZ	MINT £199.00
MAMIYA 250mm 14.5 LENS FOR RZ	MINT-£195.00
MAMIYA 150mm 13.5 A/F FOR 645 A/F	MINT £299.00
MAMIYA 210mm 14 SEKOR C FOR 645	MINT CASED £195.00
MAMIYA RB 67 PRO S COMP WITH 90mm 13.8 + 120 BACK	EXC+++ £295.00
MAMIYA 180mm F4.5 SEKOR FOR RB	MINT £169.00
MAMIYA RZ 67 PRO BACK	MINT-£69.00
MAMIYA RZ 67 PRO II BACK	MINT-£79.00
MAMIYA RZ 67 POLAROID BACK	MINT-£75.00
MAMIYA 220 BACK FOR R6 67	MINT BOXED £95.00
PENTAX 55mm 13.5 TAKUMAR SMC FOR 6x7	MINT-£265.00
PENTAX 55mm 12.8 FOR PENTAX 645	MINT BOXED £199.00
PENTAX 200mm F4 FOR PENTAX 67 + FILTER AND HOOD	MINT-£225.00
PENTAX 150mm 13.5 FOR PENTAX 645	MINT BOXED £199.00
ROLLEIFLEX 6008 PROFESSIONAL + 80mm LENS + FILTER	MINT-£675.00
ROLLEIFLEX 6008 12.8 DISTAGON FOR 6008 + HOOD	MINT-£575.00
YASHICAMAT 124G COMPLETE WITH ERC CASE	MINT-£225.00

Hasselblad

HASSELBLAD 503 CW GOLD SUPREME ONLY 500	MINT BOXED UNUSED £3,995.00
HASSELBLAD 503CX COMP WITH 80mm CF + A12 BACK	MINT-£395.00
HASSELBLAD 503 CW BODY + WLF	MINT-£495.00
HASSELBLAD 500CM BODY WITH 80mm 12.8 T + HOOD	MINT-£299.00
HASSELBLAD 90mm 14 FOR XPAN	MINT-IN KEEPER £365.00
HASSELBLAD 503 CX WITH 80mm CF + BACK + WLF	EXC++ £1,295.00
HASSELBLAD 500ELM BODY + A12 BLACK BACK	EXC++ £299.00
HASSELBLAD 40mm F4 CF	MINT £995.00
HASSELBLAD 50mm 12.8 CF FLE DISTAGON + HOOD	MINT BOXED £699.00
HASSELBLAD 50mm 14 CF DISTAGON + HOOD	MINT-£395.00
HASSELBLAD 150mm 14 SONNAR CF	MINT £395.00
HASSELBLAD 150mm 14 SONNAR CF	EXC+++ £375.00
HASSELBLAD 112 BACK	EXC+++ £99.00
HASSELBLAD CW WINDER + REMOTE	MINT £299.00
HASSELBLAD PLAIN PRISM	EXC £75.00
HASSELBLAD PM PRISM	MINT £199.00
HASSELBLAD 500CM/503 WLF BLACK	MINT £125.00
HASSELBLAD EXTENSION TUBE 16E F	MINT-£75.00

Nikon Auto-Focus, Digital Lenses & Accessories

NIKON F5 BODY	MINT £445.00
NIKON F5 BODY	MINT-£395.00
NIKON F4 BODY	EXC++ £199.00
NIKON F80 BODY BLACK	MINT-£65.00
NIKON F55 BODY	MINT-BOXED £39.00
NIKON 10.5mm 12.8 "G" IF-ED AF DX FISHEYE LENS	MINT BOXED £469.00
NIKON 20mm 12.8 A/F "D" + HOOD	MINT £375.00
NIKON 24mm 12.8 A/F	MINT-£199.00
NIKON 28mm 12.8 A/F "D"	MINT BOXED £189.00
NIKON 28mm 12.8 A/F	MINT £145.00
NIKON 35mm 12.8 PC MANUAL LATEST WITH BLACK KNOB	MINT-HOOD £499.00
NIKON 50mm 11.8 A/F "D"	MINT-BOXED £39.00
NIKON 60mm 12.8 "G" ED AF-S MICRO-NIKKOR	MINT BOXED £345.00
NIKON 85mm 11.4 A/F IF "D" COMPLETE WITH HOOD	MINT-BOXED £595.00
NIKON 85mm 12.8 A/F "D" MICRO PC NIKKOR	MINT-BOXED £865.00
NIKON 180mm 12.8 A/F D IF-ED LATEST LENS	MINT BOXED AS NEW £499.00
NIKON 10 - 24mm 13.5/4.5 "G" DX ED AF-S	MINT BOXED £579.00
NIKON 12 - 24mm 14 "G" DX IF-ED AF-S	MINT BOXED AS NEW £599.00
NIKON 16 - 85mm 13.5/5.6 "G" DX IF-ED AF-S	MINT BOXED AS NEW £365.00
NIKON 17 - 55mm 12.8 12.8 "G" IF-ED AF-S	MINT CASED £845.00
NIKON 18 - 35mm 13.5/4.5 "D" IF-ED A/F	MINT-BOXED £399.00
NIKON 18 - 55mm 13.5/5.6 "G" DX AF-S + FILTER SILVER	MINT £275.00
NIKON 18 - 55mm 13.5/5.6 "G" DX VR AF-S	MINT £99.00
NIKON 18 - 70mm 13.5/4.5 DX IF ED AF-S + HOOD	MINT CASED £145.00
NIKON 18 - 70mm 13.5/4.5 DX IF ED AF-S + FILTER	EXC++ £99.00
NIKON 18 - 105mm 13.5/5.6 "G" ED DX AF-S VIB REDUCTION	MINT BOXED £169.00
NIKON 24 - 50mm 13.5/4.5 A/F	MINT-£145.00
NIKON 35 - 80mm 14.5/5.6 A/F "D"	MINT £55.00
NIKON 35 - 135mm 13.5/4.5 A/F ZOOM	MINT-£175.00
NIKON 55 - 200mm 14.5/6 "G" DX IF ED AF-S	MINT £145.00
NIKON 70 - 300mm 14.5/5.6 A/F "D" ED IF + HOOD	MINT-BOXED £159.00
NIKON 80 - 400mm 14.5/5.6 A/F "D" VIBRATION REDUCTION	MINT-BOXED £825.00



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Nikon 1: J1 From **£499**

- NEW! J1 + 10-30mm £499
- NEW! J1 + 10-30mm + 30-110mm £649
- V1 + 10-30mm £499
- V1 + 10mm £599
- V1 + 10-30mm + 30-110mm £629
- NIKON 1 RECOMMENDED LENSES:
- Nikon 10mm f2.8 £178
- Nikon 10-100mm f4.5-5.6 PD-Zoom VR £539
- Nikon 11-27.5mm f3.5-5.6 £179



NEW! D3200 From **£489**

- D3200 Body RRP £559.99 From **£489**
- D3200 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 From **£514**
- D3200 + 18-55mm VR + 55-300mm From **£798.05**



D5100 From **£419**

- D5100 Body RRP £549.99 **£419**
- D5100 + 18-55mm f3.5-5.6 G AF-S DX VR RRP £649.99 **£499**
- D5100 + 18-55mm VR + 55-200mm **£697.10**

CUSTOMER REVIEW: D5100 + 18-55mm VR
★★★★★ 'Ideal for holidays', 'versatile'
Lionheart - Surrey



D300s From **£1129**

- D300s Body RRP £1499.99 **£1129**
- D300s RECOMMENDED ACCESSORIES:
- Nikon EN-EL3e Lithium Ion Battery £54.95
- Nikon MB-D10 Battery Grip £269

CUSTOMER REVIEW: D300s + 16-85mm VR
★★★★★ 'The perfect combo for a Prosumer'
Robin - Bristol

Nikon D800 & D800E

- Full Frame FX Format CMOS Sensor
- 36.3 Megapixels
- Multi-area D-Movie records Full 1080p HD movies (FX & DX Format)
- ISO 50-25,600

NEW! D800 Body **£2399**

NEW! D800E Body **£2749**

NIKON FX CASHBACK with D800(E) purchases:**

- AF-S 14-24mm f2.8 G ED **£100 Cashback***
- AF-S 24-70mm f2.8 G ED **£80 Cashback***
- AF-S 16-35mm f4.0 G ED VR **£75 Cashback***
- AF-S 24-120mm f4.0 G ED VR **£75 Cashback***
- AF-S 28-300mm f3.5-5.6 G ED VR **£60 Cashback***
- AF-S 105mm f2.8 G IF-ED VR Micro **£50 Cashback***
- AF-S 50mm f1.4 G **£35 Cashback***

UP TO £180 CASHBACK*

NEW! D800 Body From **£2399**



D3x From **£5034**

D3x Body **£5034**

CUSTOMER REVIEW: D3x Body
★★★★★ 'As good as it gets'
Peterthegreat - Kent

- Nikon Capture NX2 **£132.95**
- Nikon Capture NX2 Upgrade (Capture NX required) **£84.99**



NEW! D4 From **£4894.95**

D4 Body **£4894.95**

- NIKON FX CASHBACK** with D4 purchases:**
- AF-S 14-24mm f2.8 G ED **£100 Cashback***
 - AF-S 24-70mm f2.8 G ED **£80 Cashback***
 - AF-S 16-35mm f4.0 G ED VR **£75 Cashback***
 - AF-S 24-120mm f4.0 G ED VR **£75 Cashback***
 - AF-S 28-300mm f3.5-5.6 G ED VR **£60 Cashback***
 - AF-S 105mm f2.8 G IF-ED VR Micro **£50 Cashback***
 - AF-S 50mm f1.4 G **£35 Cashback***

SONY



NEX-F3 From **£409**

- NEX-F3 + 18-55mm **£409**
- NEX-5n Body **£399**
- NEX-5n + 18-55mm **£469**
- NEX-5n + 18-55mm + 55-210mm **£649**
- NEX-7 Body (Black) **£839**
- NEX-7 + 18-55mm (Black) **£949**
- NEW! A37 **£439**
- NEW! A37 + 18-55mm + 55-200mm **£619**



A77 From **£989**

- A77 Body **£989**
- A77 + 18-135mm **£1299**
- A77 + 16-50mm **£1449**
- A65 Body **£685**
- A65 + 18-55mm **£719**
- A65 + 18-135mm **£869**
- A57 + 18-55mm **£569**
- A57 + 18-55mm + 55-200mm **£759**
- A57 + 18-135mm **£789**



NEW! G5 PRE-ORDER From **£559**

- NEW! G5 Body Black **£559**
- NEW! G5 + 14-42mm **£659**
- NEW! G5 + 14-42mm Power Zoom **£749**
- G3 Body Black **£409**
- G3 + 14-42mm **£409**
- G3 + 14-42mm + 45-200mm **£649**



GF5 From **£429**

- GF5 + 14-42mm **£429**
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225£239
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Black/Black, Sage
FibreNyte/Tan£264
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Tripods & Heads

Manfrotto
Imagine More

055XPROB
• 178.5cm
Max Height
• 10cm
Min Height

055 Series:
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055XB£114
055XPROB£104.95
055XV£134.95
055CXPRO3£214.95
055CXPRO4£234.95

190CXPRO4
• 146cm
Max Height
• 8cm
Min Height

190 Series:
190XDB£76
190XB£92
190XPROB£94.95
190CXPRO3£199
190CXPRO4£204

GIOTTO

MTL8361B
• 161cm
Max Height
• 26.2cm
Min Height

MTL Adjustable Series:
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+ MH5011 Head£109.95
9361B£109.95
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8350B£184.95
8361B£209
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8271B£299.95

VGRN8225
• 135cm
Max Height
• 23.1cm
Min Height

Vitruvian Series:
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+ MH5310-630 Ball Head£269
VGRN8265 Tripod
+ MH5501-652 Ball Head£329

GITZO

GT3542 LS
• 146.5cm
Max Height
• 9.4cm
Min Height

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Reflector, 1x Pulsar Tx Trigger and Card,
2x Mains Leads, Sync Cord and Cases

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Trigger Set £99.99

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PRINTER INK CARTRIDGES



EPSON

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Digital
PHOTOGRAPHY

Ink Test Winner



Cartridge Code:	Originals:	Jet Tec Compatibles:	Suitable EPSON Printers:
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T008 Colour	£21.99 46ml	£4.99 50ml, 3 for £13.99	Photo 790, 870, 890, 895, 915
T009 Colour	£27.99 66ml	£4.99 70ml, 3 for £13.99	Photo 900, 1270, 1290
T026 Black	£35.99 16ml	£3.99 20ml, 3 for £10.99	Photo 810, 830, 830u, 925, 935
T027 Colour	£26.99 46ml	£4.99 50ml, 3 for £13.99	C42, C44, C46
T036 Black	£18.99 10ml	£3.99 13ml, 3 for £10.99	C62, CX3200
T037 Colour	£26.99 25ml	£4.99 31ml, 3 for £13.99	440, 460, 660, Photo 700, 750, 1200
T040 Black	£42.99 17ml	£3.99 20ml, 3 for £10.99	740, 760, 800, 850, 860, 1160
T041 Colour	£35.99 37ml	£4.99 46ml, 3 for £13.99	440, 640, 660, 740, 760, 1160
T050 Black	£29.99 16ml	£2.99 16ml, 3 for £7.99	Photo 700, 750
T051 Black	£34.99 24ml	£2.99 26ml, 3 for £7.99	Photo 2100
T052 Colour	£34.99 35ml	£3.99 39ml, 3 for £10.99	
T053 Colour	£24.99 43ml	£3.99 48ml, 3 for £10.99	
T0341-T0347 Set of 7	£119.99 set of 7	Check Website.	
T0341/8, each	£14.99 17ml	Check Website.	
T0342/3/4, each	£17.99 17ml	Check Website.	
T0345/6/7, each	£17.99 17ml	Check Website.	
T0441-T0454 Set of 4	£39.99 set of 4	£14.99, 3 sets for £42.99	C64, C66, C84, C86, CX3600/3650, CX6400, CX6600
T0441 Black	£17.99 13ml	£4.99 21ml, 3 for £13.99	
T0452/3/4, each	£9.99 8ml	£3.99 21ml, 3 for £10.99	
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T0540 Gloss	£8.99 13ml	£3.99 21ml, 3 for £13.99	
T0541/2/3/4, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	Photo R240, R245, RX420, RX425, RX520, RX525
T0547/8/9, each	£13.99 13ml	£4.99 21ml, 3 for £13.99	
T0551-T0554 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	
T0551 Black	£8.99 8ml	£4.99 21ml, 3 for £10.99	
T0552/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
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T0611 Black	£8.99 8ml	£4.99 21ml, 3 for £13.99	D68, D88, DX3800/3850, DX4200/4250, DX4800/4850
T0612/3/4, each	£8.99 8ml	£3.99 21ml, 3 for £10.99	
T0711-T0714 Set of 4	£32.99 set of 4	£14.99, 3 sets for £42.99	S20, S21, SX100/105/110/115/200/205/210/215
T0711 Black	£8.99 7.4ml	£4.99 13ml, 3 for £13.99	SX400/405/415/515, D78/92/120, B40W, BX300
T0712/3/4, each	£8.99 6.5ml	£3.99 13ml, 3 for £10.99	DX4000/4400/5000/6000/7000/7400/8400/9400
T0791-T0796 Set of 6	£69.99 set of 6	Check Website.	Photo 1400
T0791/2/3, each	£11.99 10ml	Check Website.	
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T0801-T0806 Set of 6	£49.99 set of 6	£19.99, 3 sets for £57.99	Photo P50, PX650/660/700W/710W/720WD, PX730WD/800FW/810FW/830FW/830FWD
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T0804/5/6, each	£8.99 7.4ml	£3.99 13ml, 3 for £10.99	Photo R1900
T0870-T0879 Set of 8	£69.99 set of 8	Check Website.	
T0870 Gloss	£7.99 11.4ml	Check Website.	
T0871/2/3/4, each	£8.99 11.4ml	Check Website.	
T0877/8/9, each	£8.99 11.4ml	Check Website.	
T0961-T0969 Set of 8	£69.99 set of 8	Check Website.	Photo R2880
T0961/2/3/4/5, each	£8.99 11.4ml	Check Website.	
T0966/7/8/9, each	£8.99 11.4ml	Check Website.	
T1281-T1284 Set of 4	£26.99 set of 4	£14.99 set of 4	S22, SX125/130, SX420W/425W/445W, BX305F
T1281 Black	£6.99 5.9ml	£4.99 13ml	
T1282/3/4, each	£6.99 5.9ml	£3.99 10ml	
T1291-T1294 Set of 4	£38.99 set of 4	£16.99 sets of 4	SX420W/425W/445W/525WD/620FW, BX305F/320FW/525WD/535WD/625FW/630FW, BX635FWD/BX925FWD/BX935FWD, B42WD
T1291 Black	£9.99 11.2ml	£5.49 16ml	
T1292/3/4, each	£9.99 7ml	£4.49 13ml	
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T5591-6, each	£12.99 13ml each or £69.99 set of 6		Photo RX700

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EPSON Stylus Pro 4800, 4880:	
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EPSON Stylus Pro 7800, 7880, 9800:	
T6021/6022/602B/6023/6024/6025/6026/602C/6027/6118/6029 110ml	£47.99
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No.27 Colour	£18.99
No.28 Black	£14.99
No.29 Colour	£16.99
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No.36 Black	£16.99
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16GB 90MB/s	£274.30	£77.69

Compact Flash: 1000X

16GB 150MB/s	£374.30	£109.99
32GB 150MB/s	£569.56	£199.99

SDHC Class 10: 400X

8GB 60MB/s	£138.73	£14.99
16GB 60MB/s	£248.47	£22.99

SDHC Class 10: 600X

16GB 90MB/s	£180.73	£37.99
32GB 90MB/s	£329.79	£69.99

Transcend

Compact Flash

8GB 60MB/s	£59.99	£29.99
16GB 60MB/s	£99.99	£49.99

SD Cards

2GB	£8.99	£3.99
4GB Class 10	£19.99	£5.99
8GB Class 10	£29.99	£7.99
16GB Class 10	£49.99	£14.99

USB Pen Drives

4GB Transcend	£14.99	£4.19
8GB Transcend	£19.99	£5.99
16GB Transcend	£34.99	£11.99

BATTERIES

Camera Batteries

A comprehensive range of rechargeable Li-ion batteries. Manufactured by respected independent battery manufacturers Energizer and Blumax. All batteries come with a 2 year guarantee.

NB-1L for Canon £9.99
NB-2L/LH for Canon £9.99
NB-3L for Canon £9.99
NB-4L for Canon £9.99
NB-5L for Canon £9.99
NB-6L for Canon £9.99
NB-7L for Canon £12.99
NB-8L for Canon £9.99
NB-9L for Canon £9.99
BP-511 for Canon £12.99
LP-E5 for Canon £12.99
LP-E6 for Canon £29.99 £19.99
LP-E8 for Canon £15.99
LP-E10 for Canon £12.99

NP40 for Fuji £9.99
NP45 for Fuji £9.99
NP50 for Fuji £9.99
NP60 for Fuji £9.99
NP80 for Fuji £9.99
NP95 for Fuji £9.99
NP140 for Fuji £12.99
NP150 for Fuji £19.99
NP200 for Minolta £9.99
NP400 for Minolta £12.99
EN-EL1 for Nikon £9.99
EN-EL2 for Nikon £9.99
EN-EL3/3A for Nikon £9.99
EN-EL3E for Nikon £15.99
EN-EL5 for Nikon £9.99
EN-EL9 for Nikon £12.99
EN-EL10 for Nikon £9.99
EN-EL11 for Nikon £9.99
EN-EL12 for Nikon £9.99
EN-EL14 for Nikon £37.99
EN-EL15 for Nikon £59.99
EN-EL19 for Nikon £12.99
Li10B/12B for Olympus £9.99
Li40B/42B for Olympus £9.99
Li50B for Olympus £9.99
BLM-1 for Olympus £12.99
BLS-1 for Olympus £12.99
CGA-S005 for Panasonic £9.99
CGR-S006 for Panasonic £9.99
CGA-S007 for Panasonic £9.99
BCF10E (V3) for Panasonic £19.99
BCG10E (V3) for Panasonic £19.99
BLB13 (V3) for Panasonic £19.99
BMB9 (V2) for Panasonic £24.99
D-Li8 for Pentax £9.99
D-Li50 for Pentax £12.99
SLM-1137D for Samsung £9.99
SLM-1674 for Samsung £12.99
BG-1 for Sony £19.99
NP-FM500H for Sony £19.99
NP-FH50 for Sony £19.99
NP-FW50 for Sony £24.99

Battery Grips

A range of professional battery grips from Hahnel. All can take two Li-ion batteries for double the battery power. AA battery compartment and/or vertical shutter release and/or infrared remote, depending on model.

For Canon 5D MkII: £99.99
For Canon 7D: £99.99
For Canon 30/40/50D: £99.99
For Canon 60D: £99.99
For Canon 450D: £69.99
For Canon 500D: £69.99
For Canon 550D: £99.99
For Canon 1000D: £69.99
For Nikon D40/D60: £39.99
For Nikon D80/D90: £99.99
For Nikon D300/D700: £99.99
For Nikon D7000: £99.99

SQUARE FILTERS

P-Type Filter System

The P-Type square/rectangular filter system consists of three parts:
1) An adapter ring that screws onto the front of your lens
2) A filter holder clips onto the ring
3) One or more P-Type (84mm wide) filters

P-Type Adapter Rings

49mm Adapter Ring	£4.99
52mm Adapter Ring	£4.99
55mm Adapter Ring	£4.99
58mm Adapter Ring	£4.99
62mm Adapter Ring	£4.99
67mm Adapter Ring	£4.99
72mm Adapter Ring	£4.99
77mm Adapter Ring	£4.99
82mm Adapter Ring	£4.99

P-Type Holders

Holder Standard	£5.99
Holder Wide Angle	£9.99
Hood Modular	£9.99
Hood Bellows	£34.99
A to P Type Adapter	£9.99

P-Type Filter Wallet

A smooth cushioned filter wallet, to protect and store up to 8 P-Type filters

P-Type Six-Piece Neutral Density Filter Kit

£49.99
£43.99

Neutral Density filters have a multitude of uses - from increasing detail in landscapes and reducing over-exposed skies, to creating stunning motion scenes by reducing shutter speeds. Here's a kit which includes all the popular ND filters, and everything you need to get started! The kit contains: 1x ND2 Filter, 1x ND4 Soft Graduated Filter, 1x ND4 Filter, 1x ND4 Soft Graduated Filter, 1x P-Type Filter Holder, 1x P-Type Adapter Ring of your choice (49-82mm).

We also stock Z-Pro (100mm) and A-Type (67mm) filters, holders and adapter rings

LENS HOODS & CAPS

Bayonet-Fit Lens Hoods



A comprehensive range of aftermarket matt black bayonet-fit lens hoods for Canon, Nikon and Sony lenses.

ES-62 Canon 50/1.8	£9.99
ES-71II Canon 50/1.4	£9.99
ET-60 Canon 75-300/4-5.6	£9.99
ET-65B Canon 70-300/4-5.6	£9.99
ET-67 Canon 100/2.8 Macro	£9.99
ET-67B Canon 60/2.8	£9.99
EW-60C Canon 18-55 IS	£7.99
EW-73B Canon 17-85 IS	£9.99
EW-78BII Canon 28-135 IS	£9.99
EW-78D Canon 18-200 IS	£9.99
EW-78E Canon 15-85 IS	£12.99
EW-83E Canon 17-40/4.0	£12.99
EW-83J Canon 17-55/2.8	£12.99
HB-25 Nikon 24-85, 24-120	£12.99
HB-37 Nikon 55-200 VR	£7.99
HB-45 Nikon 18-55 VR	£7.99
SH-006 Sony 18-70/3.5-5.6	£9.99
SH-108 Sony 18-55/3.5-5.6	£9.99

This is just a sample, more in stock!

Screw-Fit Lens Hoods

52mm Shaped Petal Hood	£6.99
55mm Shaped Petal Hood	£6.99
58mm Shaped Petal Hood	£6.99
62mm Shaped Petal Hood	£7.99
67mm Shaped Petal Hood	£7.99
72mm Shaped Petal Hood	£9.99
77mm Shaped Petal Hood	£9.99
82mm Shaped Petal Hood	£11.99
46mm Rubber Hood	£3.99
52mm Rubber Hood	£3.99
55mm Rubber Hood	£3.99
58mm Rubber Hood	£3.99
62mm Rubber Hood	£4.99
67mm Rubber Hood	£4.99
72mm Rubber Hood	£5.99
77mm Rubber Hood	£5.99

Lens Caps

30mm, 37mm, 40mm, 43mm, 46mm, 49mm, 52mm, 55mm, 58mm, 62mm, 67mm, 72mm, 77mm, 82mm, 86mm, 95mm	£3.99 each
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We also stock a range of body caps and rear lens caps for Canon, Nikon, Olympus, Sony, Pentax, etc

SCREW-TYPE FILTERS

KOOD

Japanese Optical Glass Filters
Coated to reduce lens flare and reflections.

UV / Haze Filters

Used both to protect the lens of your camera, and to absorb ultraviolet rays that can cause photos to appear hazy.

46mm UV / Haze	£6.99
52mm UV / Haze	£6.99
55mm UV / Haze	£7.99
58mm UV / Haze	£8.99
62mm UV / Haze	£9.99
67mm UV / Haze	£10.99
72mm UV / Haze	£11.99
77mm UV / Haze	£14.99
82mm UV / Haze	£17.99
86mm UV / Haze	£22.99

More sizes in stock, from 24 to 86mm!

Circular Polarising Filters

These remove reflections from surfaces such as glass and water, as well as increasing contrast and saturation.

46mm Circular Polarizing	£18.99
52mm Circular Polarizing	£19.99
55mm Circular Polarizing	£21.99
58mm Circular Polarizing	£24.99
62mm Circular Polarizing	£29.99
67mm Circular Polarizing	£34.99
72mm Circular Polarizing	£39.99
77mm Circular Polarizing	£44.99
82mm Circular Polarizing	£49.99
86mm Circular Polarizing	£59.99

More sizes in stock, from 27 to 86mm!

Skylight Filters

Similar to a UV filter, but with a pinkish tinge to add a gentle warmth to your photos.

52mm Skylight	£7.99
55mm Skylight	£8.99
58mm Skylight	£9.99
62mm Skylight	£10.99
67mm Skylight	£11.99
72mm Skylight	£13.99
77mm Skylight	£16.99

More sizes in stock, from 30 to 105mm!

Close Up Filter Sets

Sets containing three filters, rated at +1, +2, and +4 diopters. Increases close up / macro ability of the lens they are fitted to.

52mm Close-Up Set	£26.99
55mm Close-Up Set	£29.99
58mm Close-Up Set	£34.99

More sizes in stock, from 46 to 77mm!

Lens Converters

Ideal for converting your kit lens to a 2.0X telephoto or 0.5X wide angle lens.

52mm 2.0X or 0.5X converter	£35.99
55mm 2.0X or 0.5X converter	£37.99
58mm 2.0X or 0.5X converter	£39.99

Neutral Density Filters

Used to reduce the amount of light passing through the lens, reducing shutter speed without affecting colour contrast or balance. Available as ND4 (2 stop) and ND8 (3 stop).

52mm ND4 / ND8	£11.99
55mm ND4 / ND8	£12.99
58mm ND4 / ND8	£14.99
62mm ND4 / ND8	£17.99
67mm ND4 / ND8	£22.99
72mm ND4 / ND8	£29.99
77mm ND4 / ND8	£34.99

More sizes in stock, from 37 to 82mm!

Starburst Filters

These add a dramatic star cross flare to bright light sources, such as streetlights. They also give a slight soft focus effect.

52mm Starburst x4/6/8, each	£11.99
58mm Starburst x4/6/8, each	£15.99
67mm Starburst x4/6/8, each	£21.99
72mm Starburst x4/6/8, each	£27.99

More sizes in stock, from 46 to 82mm!

We stock many other filter types, including multi-image, fog, split-field, red, orange, yellow and green filters in a range of sizes.

Light Craft Workshop Filters

Amazing but true - by simply rotating the outer element of the filter, the amount of light passing through the filter can be adjusted from a 2 stop to an 8 stop reduction.

The FaderND filter is constructed from two opposing sheets of polarizing glass, the outer sheet mounted in an independently rotating frame. The new Mk II version features both improved optical elements, and a thinner, conical shaped frame to reduce the chance of vignetting.

Also available is the highly acclaimed ND500MC fixed 9-stop filter with ultra-thin frame for wide angle photography.

Genuine LightCraftWorkshop filters - beware of imitations!

FaderND MkII (2-8 stop)

52mm FaderND MkII	£56.99
55mm FaderND MkII	£59.99
58mm FaderND MkII	£62.99
62mm FaderND MkII	£69.99
67mm FaderND MkII	£79.99
72mm FaderND MkII	£89.99
77mm FaderND MkII	£99.99

ND500MC (fixed 9 stop)

52mm ND500MC	£39.99
58mm ND500MC	£47.99
67mm ND500MC	£55.99
72mm ND500MC	£59.99
77mm ND500MC	£64.99

STEPPING RINGS

Step-Up and Step-Down Rings

Stepping rings are used to "step-up" or "step-down" from one filter thread size to another.

34-37mm	52-55mm	58-55mm	67-62mm
37-43mm	52-58mm	58-62mm	67-77mm
43-46mm	55-52mm	58-67mm	72-67mm
46-49mm	55-58mm	62-67mm	72-77mm
49-52mm	58-52mm	62-72mm	77-72mm

All just £4.99 each!



This is just a tiny fraction of our range. Over 160 different sizes in stock, from 25mm to 105mm. Probably the largest selection in the UK!

MACRO PHOTOGRAPHY

Reversing Rings - £12.99

These fit to the camera body, between the camera and lens, leaving a screw thread to enable the reverse mounting of lenses. A way of obtaining a high reproduction ratio, allowing extreme Macro photography.

Canon: 52, 55, 58, 62, 67mm	
Nikon: 52, 55, 58, 62, 67mm	
Pentax K: 52, 55, 58, 62, 67mm	
Olympus: 52, 55, 58, 62, 67mm	
Sony: 52, 55, 58, 62, 67mm	

Extension Tubes

Set of 3 tubes. They contain no optics, they simply move the lens further from the camera body, allowing closer focusing. Autofocus tubes available in Canon, Nikon and Sony fittings - manual tubes are also available in Pentax and Olympus fittings.

Manual Focus Tubes	£17.99
Autofocus Tubes	£134.99

Extension Bellows

Acting like an adjustable set of extension tubes, they allow fine control over focusing distance. Nikon, Canon and Pentax fit.

£49.99

Right Angle Viewfinders

Adjustable eyepiece, adjustable magnification, 360 degree rotating body. Ideal for close-up work.

1.0X-2.0X	£49.99
1.0X-3.3X	£64.99

BATTERIES & CHARGERS

Standard Rechargeables

High-power Ni-MH rechargeable AA and AAA batteries - all sold in packs of 4.

AAA 1000mAh Duracell	£6.99
AA 2450mAh Duracell	£6.99
AA 2500mAh GP	£9.99
AA 2850mAh Ansmann	£13.99
AA 2900mAh DeLkin	£14.99

ReCyko+ Rechargeables

New technology, combining the benefits of Alkaline and Ni-MH rechargeable batteries. They come pre-charged, retain 90% of their charge after 6 months, and last 4 times as long as alkaline batteries!

AAA 850mAh equivalent (4)	£5.99
AA 2050mAh equivalent (4)	£7.99

Ultimate Lithium

Energizer Ultimate Lithium. The longest lasting AA and AAA batteries in the world!

AAA Ultimate Lithium (4)	£6.99
AA Ultimate Lithium (4)	£7.99

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Lowering the Cost of Photography

We are a small, family owned and run company, specialising in photographic consumables - and proud winners of the 2011 Good Service Award. We are located in Leamington Spa, in the heart of Warwickshire - if you are passing, please pop into our shop, and meet Cooper - our new office dog! To find out more about us (or Cooper) you can also find us on www.facebook.com/premierink

01926 339977 www.premier-ink.co.uk



CAMERA BAGS

thinkTANK photo

Official UK ThinkTank stockist

As one of the UK's leading ThinkTank stockists, we aim to carry the entire range in stock at all times. If you're unsure as to exactly which bag you need, or simply wish to examine the superior quality of the ThinkTank range, why not visit our showroom in Leamington Spa. We will also match or beat any ThinkTank price for any other UK stockist.

Retrospective 20 £128.00	Sling-O-Matic 20 £126.00	Digital Holster 50 V2.0 £66.00
Airport International V2.0 £258.00	Streetwalker £109.00	Urban Disguise 50 V2.0 £141.00

Billingham

Authorised Billingham Specialist Centre

Billingham's exquisite range of hand-made camera bags are now on display in our recently-extended showroom in Leamington Spa. If you are considering investing in a professional camera bag that will protect your equipment for many years to come, we strongly recommend first-hand inspection of the Billingham range - only then can Billingham's preoccupation with excellence and attention to detail be fully appreciated.

The Hadley Pro Based on the Hadley Original, the Hadley Pro features a number of additional features, including a carrying handle and waterproofed zippered back pocket. Available in Khaki & Tan, Sage & Tan, Black & Tan, and Black & Black. The Hadley Pro £162.00	The 5 Series A firm favourite with serious photographers the world over, the '5 Series' range comprises four sizes of bag, available in Khaki & Tan, Black & Tan, or Black & Black. Billingham 225 £247.50 Billingham 335 £256.50 Billingham 445 £279.00 Billingham 555 £315.00
More Billingham Bags NEW Billingham f2.8 £148.50 NEW Billingham f1.4 £166.50 The Hadley Digital £108.00 The Packington £238.50 The Classic 550 £504.00	The 07 Range New Billingham bags for 2009, constructed from FibreNyte - a lighter alternative to traditional Canvas. Available in Khaki & Chocolate or Black & Black. Billingham 107 £247.50 Billingham 207 £270.00 Billingham 307 £288.00
Billingham Accessories Superflex Inserts (all) £14.40 SP40/50 Shoulder Pads £24.30 Tripod Straps £17.10	

KATA

Kata 3N1-10 External Dimensions: 41.0 x 22.0 x 16.5cm Internal Dimensions: 28.5 x 19.0 x 15.0cm £69.99	Kata 3N1-20 External Dimensions: 44.0 x 23.5 x 19.0cm Internal Dimensions: 31.5 x 22.0 x 16.0cm £84.99
Kata 3N1-30 External Dimensions: 45.0 x 32.0 x 19.0cm Internal Dimensions: 32.5 x 29.5 x 16.0cm £99.99	Kata 3N1-33 Based on the award-winning 3N1-30, the new 3N1-33 has additional features, the most notable being a 15" laptop compartment. See website for details. £119.99

IMPROVED - Kata DPS Digital Rucksack
The Kata DPS Digital Rucksack gives top level protection to two DSLRs with mounted lenses, 3-4 single lenses, a flash, as well as your personal items. The rucksack can be converted from a camera bag into a daypack when not shooting by removing the padded bottom camera insert. When used as a camera bag, the main compartment will hold your DSLR in a top grip position while the modular dividers system separates, organises and protects your lenses, flashes and other accessories. There is an included rain cover which folds neatly away, and an ergonomic chest belt and balancing waist strap for maximum comfort while transporting your gear.

DR-465i £64.99	DR-466i £72.99	DR-467i £79.99
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DC Shoulder Bags A range of understated, yet surprisingly roomy and well-padded shoulder bags, each including a detachable rain cover. DC 445 £29.99 DC-435 £29.99 DC-437 £32.99 DC-439 £36.99 DC-441 £39.99 DC-443 £42.99 DC-445 £49.99	Insertrolley Compatible with many Kata bags £52	DL10 Grip Hoster £21.99 DL12 Grip Hoster £25.99 DL14 Grip Hoster £31.99 DL16 Grip Hoster £49.99 DL18 Grip Hoster £59.99 PL14 Access Hoster £59.99 PL16 Access Hoster £69.99 DL210 Bumblebee Backpack £99.99 PL220 Bumblebee Backpack £219.99 PL74 FlyBy Rolling Bag £219.99 PL76 FlyBy Rolling Bag £249.99
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RAIN COVERS

OpTech Rainsleeve Unique eyepiece opening and drawstring lens enclosure. Two versions, for DSLRs with or without a flashgun. 2 per pack. Standard Flash £5.99 E702 Small £36.99 E702 Large £51.99	Kata Elements Covers Protect your camera against the elements! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00	Think Tank Hydrophobia The ultimate protection from the weather! 70-200 £109.00 70-200 Flash £114.00 300-600 £118.00
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VANGUARD

Vanguard UP-Rise Messengers

A brand new range of innovative shoulder bags. Concealed quick-access top opening, laptop compartment, customisable and removable interior - packed with features. Clever UP-Rise expanding zip system allows bag to increase or reduce in size!

UP-Rise 28 Messenger £59.99	UP-Rise 33 Messenger £69.99	UP-Rise 38 Messenger £79.99
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Vanguard UP-Rise Range

Gold award winning range of backpacks, slingbags and shoulder bags, all featuring the patented UP-Rise expanding system. Smart & discreet. Durable & practical.

UP-Rise 14Z Zoomster £29.99	UP-Rise 15Z Zoomster £34.99	UP-Rise 34 Slingbag £54.99	UP-Rise 43 Slingbag £64.99	UP-Rise 45 Backpack £69.99	UP-Rise 46 Backpack £84.99	UP-Rise 48 Backpack £99.99
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Vanguard Outlawz Pro Zoomsters

A range of fully featured pro spec zoomster shoulder bags, complete with rain cover, side pockets, internal cradle, water bottle holder and accessory clips.

Outlawz 16Z £49.99	Outlawz 17Z £59.99
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Vanguard Adaptor Backpacks

Versatile backpack that converts to slingpack for either left or right handed users. Dual quick-access openings, integrated tripod holder, multiple accessory pockets, customisable interior, and padded breathable fabric on back.

Adaptor 41 £59.99	Adaptor 46 £69.99	Adaptor 48 £79.99
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BIIN 37 Slingpack £29.99	BIIN 47 Slingpack £39.99	BIIN 50 Backpack £44.99	BIIN 59 Backpack £54.99	Heralder 28 Shoulder Bag £89.99	Heralder 38 Shoulder Bag £129.99
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Entire Vanguard range available!

tamrac

Expedition Backpack
Tamrac's famous range of Expedition backpacks have recently been upgraded and can carry huge amounts of camera kit in comfort! Fully MAS compatible.

Expedition 4X £89.99	Expedition 5X £104.99	Expedition 6X £119.99	Expedition 7X £149.99	Expedition 8X £169.99	Expedition 9X £189.99
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Aero Speed Pack Dual access, dual compartment photo backpacks, with front and side openings. SpeedPack 75 £62.99 SpeedPack 85 £82.99	Velocity Sling A unique design of sling backpack, that opens away from your body for even faster access to your gear! Velocity 6X £29.99 Velocity 7X £39.99 Velocity 8X £44.99 Velocity 9X £49.99 Velocity 10X £59.99
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Modular Accessory System
The patented Tamrac Modular Accessory System (MAS) allows photographers to customise their bags using accessories that attach to MAS slots on Tamrac bags.

Water Bottle With Holder £12.99	Lens Case Pro 50 £11.99	Lens Case Pro 100 £12.99	Lens Case Pro 200 £13.99	Flash Case Medium £10.99	Flash Case Large £11.99	Rain Cover Medium £19.99	Rain Cover Large £23.99	MAS Belt Medium £19.99
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LIGHT METERS

SEKONIC

L758DR DigitalMaster £439.99	L398A Deluxe III £134.99
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RT-32 Radio Trigger Module £89.99	Grey Card £27.99	Profile Target SEPT2 £129.99
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L208 TwinMaster
Analogue, incident and reflected, ambient light only.
£79.99

L308S FlashMate
Digital, incident and reflected, ambient and flash light.
£149.99

L358 FlashMaster
Digital, incident and reflected, simultaneous ambient and flash light, rotating head.
£219.99

FLASH TRIGGERS

PocketWizard
The NEW Plus III
Only £129

Pocket Wizard TT1 & TT5 The world's leading TTL wireless triggering system. AC3 Zone Controller £49.99 TT1 Mini Transmitter £179.99 TT5 Flex Transceiver £199.99 1x TT5, 1x TT1 £459.99 2x TT5, 1x TT1 £699.97 2x TT5 £479.99	Receiver & Transmitter £27.99 Extra Receivers £18.99
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YONGNUO

Yongnuo CTR-301P
Basic radio flash trigger with infrared sensor. 433MHz, 30m range, 4 channels.
Receiver & Transmitter £27.99
Extra Receivers £18.99

Yongnuo RF-602
Probably the world's most popular radio flash trigger! Can be used as a radio flash trigger or a remote shutter release, with an optional cable. 2.4GHz, 100m range, 4 channels.
Receiver & Transmitter £29.99
Extra Receivers £19.99
Shutter Release Cables £5.99

Yongnuo RF-603
An evolution of the RF-602, the new RF-603 is a transceiver based system, meaning each unit can be used as a transmitter or receiver!
Pair of Transceivers £31.99

Yongnuo YN-460II and YN-560
flashguns also in stock!

hähnel

Hahnel Combi TF
Combination wireless remote shutter release and radio flash trigger. 2.4GHz, 100m range, 4 channels. Available for Canon, Nikon, Olympus and Panasonic.
Receiver & Transmitter £49.99
Extra Receivers £34.99

FLASH GUNS

Nissin

10 free Energizer batteries with every Nissin Flashgun

Nissin Di866 Speedlite

The world's most powerful hotshoe flashgun! A guide number of 60m/ISO100 and a clear, full colour LCD panel, makes this advanced unit simple to use. Designed for use with Canon and Nikon digital SLRs, the Nissin Di866 fully supports Canon's E-TTL and Nikon's i-TTL functionality with the option for full manual overrides. Covering a range of focal lengths from 24-105mm and including a secondary fill in flash unit, the Nissin Di866 is the flashgun professionals have been waiting for. Includes built-in USB port for down-loading upgrades.
£239.99 £199.99

Nissin Di622 MkII Speedlite

MkII version - new for 2011. An impressively powerful flash gun, with a guide number of 44m/ISO100, incredible specification, including bounce and slave flash head, wide angle diffuser and catch light reflector, wireless slave flash with power ratio, active AF assist light and energy saving auto-off circuit.
£149.99 £119.99

Nissin Di466 Speedlite

An advanced and versatile flash gun, with a guide number of 33m/ISO100. Featuring the latest TTL flash control technology, specification includes adjustable bounce flash head, wide angle diffuser and catch light reflector, wireless remote slave flash on manual mode and energy saving auto-off circuit.
£92.99 £79.99

Metz

10 free Energizer batteries with every Metz Flashgun

NEW METZ RANGE

Metz 24 AF-1 £59.99	Metz 36 AF-5 £79.99	Metz 44 AF-1 £149.99	Metz 50 AF-1 £189.99	Metz 58 AF-2 £299.99
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Dedicated TTL models for Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung! Full specifications at www.premier-ink.co.uk

Nissin MF18 Ring Flash

The new Nissin MF18 Macro Ring Flash offers outstanding functionality at a sensible price. An exceptionally high guide number of 16 (ISO100), colour LCD display, power pack port, Auto, TTL, Manual, Multi, Wireless and Custom settings are just some of its amazing features - plus an expanding ring head. Includes mounting rings for 52, 58, 62, 67, 72 and 77mm diameter mounting rings. Available in Canon and Nikon fit.
£279.99

TTL Flash Cord Coiled £24.99
TTL Flash Cord Straight £29.99

Available in Canon, Nikon, Sony, Olympus, Panasonic, Pentax and Samsung fit.

FLASH DIFFUSERS

Bounce Flash Diffuser

These popular, simple opaque plastic diffusers simply fit onto the front of your flash gun, creating a diffused bare bulb effect with even coverage. Huge range available for Canon, Nikon, Sony, Olympus, Pentax, Metz & Nissin. Below is just a sample of the range.
£10.99

Canon 270EX / 380EX / 420EX
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Inverted Dome Pro Flash Diffuser Set

Comprising a clear vinyl body that simply slips onto the head of the flash gun, and an inverted frosted dome that clips onto the front. In addition to diffusing the flash directly hitting your subject, the inverted dome spreads light evenly through the sides of the clear vinyl body, lighting up the surrounding environment, thus producing a natural soft daylight effect. Especially useful for shooting interiors and portraits, and is a firm favourite with wedding photographers. Supplied with four domes, giving you a full range of natural, cool, or warm-up tones. Available in four sizes:
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FlashRight ColorRight's new 'super diffuser' for hotshoe flashguns. £90 £69.99	ColorRight PRO The ultimate white balance filter! Available in two versions - Neutral and Portrait. £105 £89.99
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STUDIO ACCESSORIES

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Westcott Umbrella Flash Kit
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Westcott 5-in-1 Reflector Kit
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£110 £79.99

Lastolite Ezybox Hotshoe
Studio quality softboxes for your hotshoe flashgun. Complete with hotshoe mounting bracket for attaching to lightstand. Comes in three sizes, 38x38cm, 60x60cm and 76x76cm. Available as kit with 4-section light stand, tilt head, extending handle, shoulder bag and carry case.
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These ingenious Lastolite tiltheads provide a way of attaching your flashgun or flashguns, plus umbrella, to a lightstand.
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hähnel

RRP: £89.99

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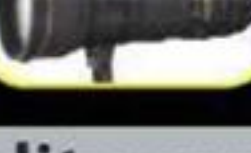
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5x4 USED	16-35 F2.8 L	£799
Cambo wide DS 5x4 kit inc	17-85 F4.5/5.6 IS U	£249
72mm VF, hood etc	18-55 F3.5/5.6 EFS	£99
Toyo 54C monorail	18-55 F3.5/5.6 EFS	£69
Schneider Sup Ang 90 F8	24 F3.5 L TSE M	£699/749
Polaroid back	24-85 F3.5/4.5 U	£149
Toyo 6x7 RFH	24-105 F4 L	£649/749
Toyo quick roll slider	28-80 F3.5/5.6 II	£79
Fidelity double dark slide	28-90 F4/5.6 U	£89
BRONICA RF USED	28-105 F3.5/4.5 U MKII	£149
45 F4 + viewfinder box	28-135 F4.5/5.6 box	£249
BRONICA ETRS 645 USED	28-300 F3.5/5.6	£1399
ETRS + 75 F2.8 E + 120	35-70 F3.5/4.5	£69
ETRS + 75 EII + RFH	35-135 F4.5/5.6 USM	£129
ETRS + 75 + RFH + AE prism	35-350 F3.5/5.6 L	£799
+ speed grip	50 F1.8 MKII	£75
40 F4 PE	60 F2.8 EFS	£289
50 F2.8 E	65 F2.8 MPE M-box	£699
50 F2.8 PE	70-200 F2.8 IS U	£1199
75 F2.8 E II	70-200 F4 L M	£429
100 F4.5 PE	70-300 F4.5/5.6 IS L M	£999
105 F4.5 PE macro	70-300 F4.5/5.6 IS	£279
135 F4.5 PE	75-300 F4.5/5.6 U III	£129
150 F3.5 E	75-300 F4.5/5.6	£99
150 F3.5 PE M-Box	80-200 F4.5/5.6 II	£69
200 F4.5 PE M	100-300 F4.5/5.6	£99
200 F4.5 PE	100-400 F4.5/5.6 L M-box	£1099
500 F8 EII	100-400 F4.5/5.6 L	£999
2x extender E	135 F2 U L M-box	£669
E14 ext tube	200 F2.8 L MKII	£499
All 120 RFH	300 F2.8 IS L	£299
Polaroid prism	300 F4 IS U L	£899
Rotary prism	400 F2.8 L IS M	£5399/5699
AEIII Prism	400 F4 DO	£3699
AEII Prism	500 F4 IS L U	£5499
WLF Boxed	1.4x conv MKII M-box	£279
Plain Prism E	2x ext MKII	£219
Angle viewfinder E	2x extender MKI	£199
Winder	Teleplus 2x DG conv	£89
Speed Grip E	Kenko ext tube set DG	£110
Metz SCA 386	NCE2 charger	£149
BRONICA SQ 6x6 USED	BP-200 grip	£29
SOAI+105+WLF+RFH	BP-500 grip	£39
SOAI+80+WLF+120 back	PE-E1	£69
SOAI body	PE-E2	£99
SOA + 80 + RFH	Angle finder C box	£119
SOA + 105 + 120 RFH	Life size converter	£99
120 RFH	LC-5 kit	£239
40 F4 PS	SIGMA CAF USED	
50 F3.5 PS M-box	10-20 F4.5/6 EX DC	£329
50 F3.5 PS	15-30 F3.5/4.5 EX DG	£219
65 F4 PS Boxed	17-35 F2.8/4 EX	£199
110 F4 PS macro	18-50 F2.8 EX DC	£239
135 F4 PS M	18-125 F3.8/5.6 DC	£149
150 F3.5 S	20 F1.8 EX DG M-box	£299
150 F4 PS	24-60 F2.8 EX DG	£239
150 F4 PS M-Box	30 F1.4 EX DC M-box	£269
200 F4.5 PS M-box	70-300 F4.5/6 APO DG mac	£999
2x PS converter M	70-300 F4.5/6 DG	£69
Auto bellows S box	105 F2.8 EX DG	£319
Polaroid back	120-300 F2.8 OS Mint	£1699
135N back	120-300 F2.8 EX DG OS	£1499
120J 645 back	120-300 F2.8 EX DG HSM	£999
Waist level finder	135-400 F4.5/5.6	£269
Plain Prism S Boxed	150 F2.8 EX DG mac	£429
AE Prism Early	180 F3.5 EX DG box	£429
ME Prism Finder	300-800 F5.6 EX DG	£3299
Metz SCA 386	500 F4.5 EX DG	£2499
Lens Hood 65-80	800 F5.6 EX HSM	£2499
Pro shade S box	1.4x EX DG conv M	£169
Motorwinder	2x EX DG conv M-box	£179
Speed grip S	2x EX macro conv	£139
BRONICA GS 6x7 USED	OTHER CAF USED	
150 F4 PG M	TAM 10-24 F3.5/4.5 Dill	£299
G18 Ext Tube box	TAM 17-50 F2.8 XR Dill	£249
Polaroid Back	TAM 28-300 F3.5/6.3 XR Di	£179
Speed Grip	TAM 55-200 F4.5/5.6	£49
AE Prism Finder G	TAM 60-200 F4.5/5.6	£79
AE Rotary Prism	TAM 70-300 F4.5/5.6	£79
CANON DIGITAL AF USED	TOK 12-24 F4 ATX II	£379
105 MKII body	TOK 100-300 F4 ATX II	£349
105 MKII body	VIV 19-35 F3.5/4.5	£69
105 MKII body	Kenko Pro 300 1.4x	£119
105 MKII body	CANON FLASH USED	
105 MKII body	270EX M-box	£99
105 MKII body	380EX	£99
105 MKII body	580EX M-box	£319
105 MKII body	580EX II	£299
105 MKII body	ML-3 ring not digital	£89
105 MKII body	STE-2 box	£129
105 MKII body	CPE-2	£69
105 MKII body	CANON MF FD USED	
105 MKII body	T90 body exc++	£199
105 MKII body	T90 Body TO CLEAR	£49
105 MKII body	A1 body	£79/179
105 MKII body	AE1-P chrome body	£69
105 MKII body	AV1 chr body	£49
105 MKII body	20 F2.8 exc++	£249
105 MKII body	24 F2.8	£79
105 MKII body	28 F2.8	£39
105 MKII body	35 F2	£169
105 MKII body	35-70 F3.5/4.5	£39
105 MKII body	35-105 F3.5	£99
105 MKII body	35-105 F3.5/4.5	£79
105 MKII body	50 F1.8	£79
105 MKII body	50 F1.8	£20
105 MKII body	50 F3.5 Macro	£99
105 MKII body	50 F3.5 Macro + Tube	£149
105 MKII body	70-210 F4	£69
105 MKII body	100 F2.8	£99
105 MKII body	100 F4 Macro + tube	£299
105 MKII body	100-300 F5.6	£99
105 MKII body	135 F3.5	£29
105 MKII body	300 F4	£199
105 MKII body	2X A Extender	£99
105 MKII body	2X B Extender	£69
105 MKII body	TOK 60-300 F4.5/5.6	£69
105 MKII body	Winder A	£29
105 MKII body	Angle finder B	£149
105 MKII body	Action finder for F1N	£149

AE motor drive FN	Teleplus/Viv 2x conv	£69
+ battery pack	WLF 645 Pro	£79
AE power winder FN	FE401 AE prism box	£199
Auto bellows	AE prism 645 Super	£149
CANON FLASH USED	Plain prism (645 Super)	£69
199A	Polaroid Back HP401	£39
244T	Polaroid back	£39
299T	120 Insert	£29
300TL	HA401 120 RFH Box	£59
CONTAX RF USED	120 Back	£39
G2 Titanium + 45 F2	Cable Rel Ad RC402	£20
G2 body Titanium	645 Super Conn N	£20
28mm f2.8 Tit M-box	Angle Finder	£79
35-70 F3.5/5.6 blk box	Winder	£79
45 Titanium F2	MAMIYA TLR 6x6 USED	
90 F2.8 tit M-box	C330 S Body + WLF	£179
TLA200 Titanium	C330 F Body + WLF	£149
TLA30 flash	Paramender	£89
CONTAX SLR USED	MAMIYA 7 RF 6x7 USED	
167MT body	7II body exc++	£899
180 F2.8 AE	65 F4 box	£549
300 F4 MM M-box	80 F4 M	£599
FUJI DIGITAL USED	150 F4.5 L M	£399
X-Pro 1 body	Panoramic kit	£49
X-Pro 1 60 F2.4	MAMIYA RB 6x7 USED	
X-Pro 1 35mm F2.8 M	Pro SD + 90 KL + RFH	£599
X-Pro 1 grip	Pro S + RFH + 127 F3.8	£349
EF X20 flash M-box	Pro SD body + WLF	£299
FUJI 35MM USED	Pro S body	£149
SEE WEBSITE	Pro S body scruffy	£99
FUJI MFT FORMAT USED	Prism early	£99
250 F5.6 GX80	Chimney	£69
HASSELBLAD XPAN USED	120 645V back	£149
XPan 1 + 45 F4	120/220 6x8 motor	£149
90 F4	120/220 6x7 motor	£149
HASSELBLAD 6x6 USED	Pro S Polaroid back	£49
9035WC + viewfinder	50 F4.5 C	£299
500CM + 80 CF + A12 blk	90 F3.5 KL	£349
PM90 prism	140 F4.5 macro	£299
WLF early	180 F4.5 KL	£249
Chimney	180 F4.5 C	£149
A12 latest M	250 F4.5 KL M-box	£299
A12 latest black	45mm tube SD M	£99
A12 late black	Ext tube 2	£69
E12 box	Teleplus 2x conv	£69
50 F2.8 FE M-box	MAMIYA RZ 6x7 USED	
250 F4 FE M-box	RZ67 Pro II + 90 + RFH	£699
50 F4 CF FLE	RZ67 Pro II + 90 + RFH	£549
50 F4 CF	RZ67 Pro II + 110 + RFH	£549
80 F2.8 CF M	RZ Pro + 110 F2.8+RFH	£399
150 F4 CFI M	RZ Pro + 90 F3.5 + RFH	£399
150 F4 CFI	RZ Pro II body	£299
150 F4 CF	RZ Pro body	£199
150 F4 blk T*	50 F4.5 W M	£299
160 F4.8 CB M-box	50 F4.5 ULD M-box	£699
250 F5.6 M	65 F4 M-box	£349
Vivitar 2x conv	75 F4.5 shift M	£599
LEICA DIGITAL USED	140 F4.5 W M-macro	£399
D-Lux 2	180 F4.5 M	£199
D-Lux 5 blk	250 F4.5 W	£199
D-Lux 2 M-box	No 1 or 2 ext tube ea	£79
V-Lux 20 M-box	FE701 prism AE	£249
LEICA M/COMPACT USED	AE prism early	£149
Illog + 5cm f2 + etc	Pro II Polaroid back	£69
MP body blk 0.72 M-box	120 back Pro II	£99
MP body blk 0.72 M-box	120 back Pro I	£39
MP body blk 0.85 M-box	Pro shade	£49
M6 black body	Pro A hood	£119
M4P chr body	MINOLTA/SONY DIGITAL USED	
M3 chr d/wind + ERC	Sony A900 body box	£999
M3 chr s/wind	Sony A77 body M	£799
21 F2.8 blk ASP M-box	Sony A300 body	£249
35 F2.8 M-box	Sony A200 body	£239
35 F2 blk ASP M-box	Sony A100 body box	£149
50 F1.4 blk M-box	HVL-F42AM flash	£149
50 F2 blk M-box	HVL-F36AM flash	£129
CF2 flash	FS8AM flash	£229
CF2 Flash	Sinram Di866 II	£129
LEICA SLR USED	Sigma EF350DG Super	£99
R7 body blk box	Minolta VCD7 grip	£119
R4 body chr	Sony VVG77AM	£179
60 F2.8 R	MINOLTA/SONY AF USED	
LIGHTMETERS USED	Dynax 9 body M-box	£299
Gossen Lunasix III	Dynax 9 body box	£249
Gossen Sixtomat	Dynax 7 body	£99
Minolta Flashmeter V	Dynax 7x body	£79
Minolta Autometer IVF	Dynax 5 body box	£49
Minolta Autometer VF	Dynax 800Si body	£69
Sekonic 1308B	Dynax 700Si + VC700	£69
Sekonic 1358 M	Dynax 700Si body	£49
Sekonic LS08 M-box	Dynax 600Si + VG600	£69
MAMIYA 645 USED	Dynax 8000i body	£49
645 Pro TL + 80 + RFH	Dynax 505Si Super b/o	£39
+ plain prism	Dynax 505Si body	£39
645 Pro TL inc 80 F2.8 N	Dynax 7000i body	£29
FE401 Prism + Pro Winder	Dynax 404Si body	£29
645 Pro SV Kit inc 80 F2.8 N	11-18 F4.5/5.6	£299
+ SV Prism + 120 RFH	17-35 F3.5 G M-box	£899
+ Winder Box	28-105 F3.5/4.5	£99
645 Pro + 80 F2.8 N	35-105 F3.5/4.5 M	£129
+ 120 RFH + FE401	75-300 F4.5/5.6	£99
645E body	120-400 F4.5/5.6 DG	£529
645 Super + AE prism	SONY LENSES USED	
+ RFH + winder	16 fisheye box	£479
645 Pro TL Body	16-50 F2.8 SSM	£399
645 Pro Body	18-55 F3.5/5.6 SAM	£69
45 F2.8 N M-Box	18-70 box	£59
50 F4 Shift	50 F1.4 M-box	£239
55 F2.8 N	70-400 F4.5/5.6 G scruffy	£799
55-110 F4.5	85 F2.8 SAM M-box	£149
70 2.8 C leaf	Kenko 1.4x Pro 300DG	£149
80 F2.8 N	Kenko ext tube set	£99
80 F4 mac + tube	VC-9 (Dynax 9) M-box	£149
105-210 F4.5 ULD C	VC700 (700/800Si)	£39
110 F2.8 N	VC600 (600Si)	£39
110 F2.8 C	VC-7 (Dynax 7)	£79
150 F3.5 N	3600HSD	£99
210 F4 N M	5200i	£69
300 F5.6 N ULD-C M	5400Xi	£69
Ext Tube 1, 2, 35 each	5400HS	£79

5600HSD	£179	105 F2.8 EX DG	£319
SIGMA MIN/SONY AF USED		100-300 F4 EX scruffy	£399
15 F2.8 EX DG box	£379	120-300 F2.8 OS Mint	£1699
18 F3.5 box	£179	120-300 F2.8 EX DG	£999
18-35 F3.5/4.5	£89	150 F2.8 EX DG HSM	£429
18-50 F2.8/4.5 DC OS	£139	150-500 F5.6/3 DG OS M	£679
24 F2.8 box	£99	500 F4.5 EX DG	£2299
24-70 F2.8 EX DG Mint	£319	500 F4.5 EX	£1599
24-70 F2.8 EX DG	£229	1.4x EX DG M	£179
28-70 F2.8 EX	£149	2x EX DG M	£179
28-135 F3.8/5.6	£99	1.4x EX converter	£129
50 F1.4 EX DG M	£299	2x EX converter	£139
50 F2.8 EX DG M	£199	TAMRON NAF USED	
55-200 F4.5/6	£69	10-24 F3.5/4.5 Dill	£499
100-300 F4 EX	£499	11-18 F4.5/5.6	£279
105 F2.8 EX	£249	19-35 F3.5/4.5	£89
170-500 F5.6/3	£399	18-200 F3.5/6.3 Dill	£149
1.4x EX DG conv	£169	28-75 F2.8 XR Di	£249
2x EX DG conv M-box	£179	28-200 XR Di mint box	£129
TAM 28-75 XR Di box	£249	28-300 F3.5/6.3 XR Di	£169
TAM 70-300 F4.5/6	£79	55-200 F4.5/6 Dill	£49
TAM 90 F2.8 Di M	£279	70-300 F4.5/6	£69
TAM 90 F2.8	£239	90 F2.8	£239/279
VIV 19-35 F3.5/4.5	£99	180 F3.5 Di box	£429
VIV 100-400 F4.5/6.7	£199	TOK 12-24 F4 DX	£549
Teleplus 1.4x conv	£69	TOK 28-105 F3.5/4.5	£49
Teleplus 2x conv	£99	Teleplus Pro 300DG 2x	£149
Jessops ext tubes	£69	Kenko ext tube set DG	£109
NIKON DIGITAL AF USED		FLASH / ACCESSORIES USED	
D4 body box mint	£4444	DW-20 (WLF for F4) box	£99
D3S body box	£2899	DW-30 (WLF for F5)	£139
D3X body box	£2499/£2999	SB-24	£69
D3 body	£1799	SB-25	£79
D2X body box	£499/£699	SB-26	£79
D2HS body	£399	SB-27	£49
D800 body M-box	£2099	SB-28	£99
D700 body	£1099/£1399	SB28DX	£99
D300s body M-box	£849	SB-29	£149
D300 body	£499	SB800DX	£99
D200 body box	£349	SB-800 box	£239
D90 body box	£369	SD-8A	£99
D80 body	£249	SD-8 box	£69
EH-6 mains charger	£59	MB-10 (F90X)	£29
MBD12 M-box	£329	MB-15 (F100)	£69
MBD-10 box	£169	MB-40 (F6)	£199
MBD-20	£79	NIKON MF USED	
MBD-80	£99	28Ti compact M-box	£349
P5100 compact M-box	£129	F3T body blk M-box	£749
NIKON AF USED		FM3A body chr	£299
F6 body M	£899/£999	F3HP body	£299
F5 body box	£199/£299	F3 body	£199
F4/F4s body each	£199	FE-2 body chr M	£299
F100 body box	£199	FA body chr M	£299
F90X/F80 blk body ea.	£49	FM2n body chr	£249/£299
F801 body M	£49	FM2n body blk	£169
F50/F55/F60 body each	£29	FM2 body chr	£149
F65/F801 body each	£29	FM body chr	£99
F601 body	£29	18 F3.5 AIS	£449
10.5 F2.8 AF G M-box	£399	24 F2 AIS	£369
10-24 F3.5/4.5 AFS DX	£549	28 F3.5 Shift	£449
12-24 F4 AFS DX M	£649	28 F3.5 AI	£99
14-24 F2.8 M-box	£1149	35 F2.8 shift early	£199
16-85 F3.5/5.6 VR DX	£379	35-105 F3.5/4.5 AIS box	£199
17-55 F2.8 AFS box	£799/£849	36-72 Series E	£79
18-35 F3.5/4.5 AFD	£279	43-86 F3.5 AI	£69
18-55 f3.5/5.6DX VR	£79	50 F1.4 AIS	£199
18-55 f3.5/5.6DX	£59	50 F1.4 AI	£149
18-70 F3.5/4.5 DX	£139	50 F1.8 AIS	£99
18-200 F3.5/6.3 VRll	£499	50 F2 (F)	£49
18-200 F3.5/6.3 VR box	£299	55 F2.8 AIS box M	£199
20 F2.8 AFD	£369	100-300 F5.6 AIS	£149
24 F2.8 AFD	£249	105 F2.5 AIS	£199
24-70 F2.8 M-box	£1099	135 F2.8 AI	£89
24-120 F4 VR M	£749	300 F4.5 AIS	£199
24-120 F3.5/5.6 VR	£249	400 F3.5 AIS	£999
28 F2.8 AF N	£139	400 F5.6 ED AIS	£499
28-80 F3.5/5.6 AFG box	£49	500 F8 early	£249
28-85 F3.5/4.5	£99	600 F5.6 AIS	£1699
28-100 F3.5/5.6 G	£59	TC148 box	£149
28-300 F3.5/5.6 VR	£599	TC16A	£99
35-80 F4/5.6 G	£89	TC200	£59
35-105 F3.5/4.5 AFD	£99	MD-12 winder	£49
35-135 F3.5/4.5 AFD M-box	£149	SB-15	£39
50 F1.4 AFS M-box	£279	SB-16	£79
50 F1.4 AFD	£199	SB-16A	£79
50 F1.8 AFS M-box	£139	SB-17 (fit F3)	£49
50 F1.8 AFD M-box	£99	DR-3 angle finder	£79
60 F2.8 AFD box	£249	DW-4 (fit F3)	£169
70-200 F2.8 VRll	£999	OLYMPUS DIGITAL USED	
70-300 F4/5.6 VR	£329	E1 + 14-42	£249
70-300 F4/5.6 AFD	£179	E410 + 14-42	£169
80-200 F2.8 AFD N	£649	E300 body	£169
80-200 F4.5/5.6 AFD	£69	12-60 F2.8/4 SLD box	£499
80-400 F4.5/5.6 VR	£749	14-45 F3.5/5.6	£169
85 F1.4 AFS G M-box	£1079	14-54 F2.8/3.5	£229
85 F1.8 AFD	£239	18-180 F3.5/6.3	£299
105 F2 DC M-box	£599	25 F2.8	£169
200-400 F4 VRll	£3499	40-150 F3.5/4.5	£99
300 F2.8 VRll M-box	£3499	40-150 F4/5.6	£89
300 F4 AFS box	£849	25mm ext tube	£89
500 F4 AFS VR box	£4999	FL50 flash box	£199
500 F4 AFS I	£2999	HLD3 grip	£59
TC17Eil box	£279	Sigma 10-20 F4/5.6 DC	£299
TC20Eil/TC20E each	£199	Pen E-PL3 + 14-150 M	£699
SIGMA NAF USED		Pen E-PL2 + 14-42	£249
10-20 F3.5 EX DC M	£399	Pen E-PL3 body M-box	£399
10-20 F4/5.6 EX DG	£299	9-18 F4.5 M-box	£379
17-35 F2.8/4 EX	£179	14-150 F4/5.6	£379
18-50 F2.8 EX DC	£229	VF2 for E-3.5 M-box	£149
18-125 F3.8/5.6 DC	£139	OLYMPUS MF OM USED	
18-250 F3.5/6.3 DC OS	£299	OM4Ti blk body M	£399
24 F1.8 EX DG M	£299	OM4Ti blk body	£299
28-70 F2.8 EX DG box	£239	OM-1N chr body	£129
28-200 F3.5/5.6	£129	OM-1 chr body	£129
30 F1.4 EX DC box	£249	OM-10 chr body	£49
50 F2.8 EX DG	£179	24 F2.8	£149
50-500 F4/6.3 EX DG	£599	28 F3.5	£49
50-500 F4/6.3 EX	£499	35-70 F4	£89
55-200 F4/5.6 DC Mint	£49	35-105 F3.5/4.5	£149
85 F1.4 EX DG M-box	£499	50 F1.4	£89

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- Enhanced Weather sealing
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- AF-S, AF-C, focus tracking, face detection, single point selection, AF support in live view; manual focus with electronic rangefinder focus modes.
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- Twin card slots - Compact Flash and SD.

D800 Body only £2377 D800E Body only £2677

NIKON D4

- 16.2 effective megapixel, full-frame sensor (16.6MP total).
- 10fps shooting with AF and AE, 11fps with focus and exposure locked, 24fps 2.5MP grabs.
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- ISO Range 100-12,800 (extendable from 50 – 204,800).
- MultiCAM 3500FX Autofocus sensor works in lower light and with smaller apertures.
- Two sub-selector joystick/buttons for shooting orientation.
- 1080p 30 HD video at up to 24Mbps with uncompressed video output.
- New EN-EL18 battery (21.6Wh capacity, CIPA-rated at 2600 shots).
- Twin card slots - one Compact Flash and one XQD.

Part Exchange Welcome

D4 Body only £4789



NIKON D3200

- Guide Mode uses sample images and clear instructions to show you how to take great photos in a few simple steps.
- 24.2-MP DX-format CMOS sensor.
- Go cinematic: with the camera's large image sensor and high ISO, you can record sharp Full HD (1080p) video clips.
- High ISO (100-6400): take great images in low light or sharp shots of fast-moving subjects.
- Features an Auto ISO setting, and ISO is extendable up to 12800.
- Razor-sharp 11-point autofocus system: enjoy fast and precise autofocus coverage throughout the frame.
- Wireless Mobile Adapter: use the optional WU-1a to share images directly from the D3200 to a smartphone or tablet, or to control the camera remotely via your smart device.
- EXPEED 3: Nikon's fast and powerful image processing engine provides high-speed operation.
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D3200 Body only £459 D3200 + 18-55 VR £519



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Manfrotto

MANFROTTO 190X PROB & 324RC2 GRIP BALL HEAD ALUMINIUM TRIPOD KIT

Based on the hugely successful 190PROB, the new X-Series allows you to swing the centre column from vertical to horizontal for macro work in one simple action. Its horizontal centre column feature has been redesigned to make it even easier to flip from vertical to horizontal. Now, by extending the column to its highest vertical position, it can be swung over to horizontal without removing the head or disassembling the column itself.

rrp £269.90
SAVE £95 **£175**

SAVE
£95

055X PROB LEGS	£110
055X PROB & 498RC2	£175
055X PROB & 701HDV	£185
055X PROB & 327RC2	£220
190X PROB LEGS	£99
190X PROB & 496RC2	£150
190X PROB & 324RC2	£175
190X PROB & 701HDV	£180

MANFROTTO 055XPROB & 804RC2 3-WAY HEAD ALUMINIUM TRIPOD KIT

Manfrotto's patented horizontal centre column feature now even easier to use. By extending the column to its highest vertical position, it can be swung round to horizontal without removing the head or disassembling the column itself, so switching between framing and positioning setups is more convenient than ever. The ergonomics of the leg angle release mechanism and the quick action leg locks themselves have also been greatly improved.

SAVE
£80

£155 rrp £234.90
SAVE £80



ffordes

photographic

The U.K.'s Largest Used Equipment Specialist

We are commission sales specialists - we part exchange and buy for cash

Binoculars

Leica 8x42 BL Ultravid - Leather	E+ £899
8x42 HD Ultravid	E++ £1,199
8x50 BA Trinovid	E++ £799
Rangemaster 900	Mint- £279
Minox 6x16E MD Monocular	E++ £79
BV 8x25 W	Mint- £69
Optolyth 7x42 Alpin	E++ £269
Pentax 8-20 x 24 UCF Binos	E+ £59



Canon 8x23A	E++ £59
Swarovski 10x42 SLC WB	E+ £599
8x56 SL	E+ £650
SLC 10x50 WB	Mint- £949
SLC 8x50 B	Mint- £999
Zeiss 10x40 B Dialyt	Exc / E+ £349 - £399
10x50W Jenoptem	E+ £75
7x42 T* FL Victory	E++ £899
8x20 Compact	E++ £165
Victory 8x40 T*	Ex Demo £799

Bronica ETRSi/i

ETRSi Complete	E++ / Mint- £299 - £349
ETRSi Complete + AEI Prism	E+ £329
ETRSi Complete + AEI Prism + Grip	E+ / E++ £349 - £399
ETRSi Complete + Prism	E++ £299
ETRS Complete	E++ £229
ETRS Complete + AEI Prism	E+ £249
45-90mm F4-5.6 PE	E++ £449
50mm F2.8 E	E+ £399
75mm F2.8 E	E+ / E++ £69 - £79
100mm F4 PE Macro	E++ £249
105mm F3.5 E	As Seen £49
135mm F4 PE	E+ / E++ £179 - £249
150mm F3.5 E	As Seen / Unused £39 - £49
150mm F3.5 PE	E++ £149
200mm F4.5 E	As Seen / Unused £79 - £249
200mm F4.5 PE	E+ / Unused £125 - £279
200mm F5.6 E	E++ £129
250mm F5.6 E	As Seen / E++ £79 - £159
250mm F5.6 PE	E++ £169
Extension Tube E14	E+ / Unused £49 - £89
Extension Tube E28	E++ / Mint- £49 - £79
SCA386 Flash Adapter	E+ / E++ £25 - £59
Tripod Adapter E	E++ £15 - £20
AEI Prism	E+ / E++ £69 - £95
Prism Finder E	Exc / E++ £45 - £39
Speed Grip E	E++ £35
120 E Mag	As Seen £25
220 E Insert	Unused £19
Polaroid Mag E	E+ / E++ £25 - £75
Polaroid Mag Ei	Unused £59

Bronica RF645

RF645 + 65mm F4	E+ / E++ £549 - £599
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45mm F4 RF + Finder	E++ £349
65mm F4 RF	E++ £149
135mm F4 RF	Mint- £749

Bronica SQA/i/iB

SQA Body Only	E+ £129
SQA Complete	E+ £299
50mm F3.5 PS	E++ £199
50mm F3.5 S	As Seen / E++ £69 - £129
65mm F4 S	E+ / Unused £99 - £249
80mm F2.8 PS	As Seen / E+ £59 - £119
110mm F4 PS Macro	E+ / E++ £169 - £199
150mm F3.5 S	As Seen / E++ £49 - £99
150mm F4 PS	As Seen / Exc £69 - £99
200mm F4.5 PS	Exc £149
200mm F4.5 S	E++ £129
1.4x Teleconverter PS	E++ £99
2x Teleconverter S	E+ / Mint- £69 - £99
AE Prism Finder S	E+ £119
ME Prism Finder S	E+ £99
Motordrive SQA	E+ / E++ £119
Prism Finder S	E+ £85
Prism Finder SQA	E+ £59 - £79
Prism Finder SQA	E+ / E++ £79 - £89
Polaroid Mag S	E++ £35 - £49
SQA 120J Mag	E++ £49
SQA 220J Mag	Exc / E++ £20 - £59
SQA 220J Mag	E+ £75

Canon EOS

EOS 300 + 28-90mm	E++ £59
EOS 300V + 28-90mm	E++ £49
EOS 33 + 28-90mm	E++ £89
EOS 500 + Sigma 70-210mm	As Seen £19
EOS 5000 + 38-76mm	E++ £49
EOS 600 + 35-70mm	E+ £49
EOS 750 + 35-70mm	E+ £39
EOS 850 + 35-70mm	E+ £39
EOS 850 Body Only	E++ £25 - £35
EOS Rebel XS + 35-80mm	E+ £25
8mm F3.5 EX DG Fisheye Sigma	Mint- £449
10-22mm F3.5-4.5 EFS	Mint- £519



15-85mm F3.5-5.6 IS USM	E++ £449
16-50mm F2.8 ATX Pro DX Tokina	E++ / Mint- £449
17-55mm F2.8 EFS USM	E++ £649

17-85mm F3.5-5.6 IS USM	E++ £239
18-55mm F3.5-5.6 EFS	E++ £49 - £59
18-55mm F3.5-5.6 EFS II	E++ £59
20mm F3.5 Color Skopar SLII EF Vlander	Mint- £299
24mm F2.8 EF	E++ £219
24mm F3.5 L TSE	E+ / Mint- £799 - £849
24mm F3.5 L TSE MkII	Mint- £1,399
24-105mm F4 L IS USM	E+ / Mint- £699
28mm F1.8 USM	E++ £299
28-80mm F3.5-5.6 EF	E+ £49
28-80mm F3.5-5.6 EFII	E+ £49
28-80mm F3.5-5.6 USM MkIV	E++ £49
28-90mm F4-5.6 USM II	E+ £59
28-105mm F2.8 ASPH Sigma	E+ £35
28-105mm F4-5.6 UC AF Sigma	E++ £69
28-135mm F3.5-5.6 IS USM	E++ £239
28-200mm F3.5-5.6 Tamron	E+ £59
28-200mm F3.5-5.6 USM	E+ £169
28-300mm F3.5-5.6 L IS USM	E+ / Mint- £1,499 - £1,599

35-135mm F4-5.6 USM	E++ £99
35-300mm F4-5.6 Tokina	E++ £79
35-70mm F3.5-4.5 EF	E+ / E++ £25
35-80mm F4-5.6 EF	E+ £19
35mm F1.4 USM	E++ £949
50-200mm F4.5-5.6 DC HSM OS Sigma	E+ £119
50mm F1.4 USM	Mint- £229
50mm F1.8 EF MkI	Mint- £59
50mm F1.8 EF MkII	E++ £149
55-200mm F4.5-5.6 Di II Tamron	E++ £49
55-200mm F4.5-5.6 USM II	E++ £99
60mm F2.8 EFS Macro	Mint- £239
65mm F2.8 MP-E Macro	Mint- £679
70-200mm F4 L IS USM	E++ / Mint- £749
70-210mm F2.8 Apo Sigma	E+ / E++ £189 - £299
70-210mm F4-5.6 Sigma	E+ £29
70-210mm F4-5.6 Apo AF Sigma	E+ £49
70-300mm F4-5.6 Apo DG Sigma	E++ £109
70-300mm F4-5.6 DG Macro	Mint- £89
70-300mm F4-5.6 Di VC USD Tamron	Mint- £239
70-300mm F4.5-5.6 DO IS USM	E+ / E++ £589 - £699
75-300mm F4-5.6 Apo Sigma	E+ £79
75-300mm F4-5.6 EF	E++ £119
75-300mm F4-5.6 EF III	E+ / E++ £99
75-300mm F4.5-5.6 Apo AF Sigma	E+ £69
85mm F1.2 L USM MkII	Mint- £1,299
90mm F2.5 SP Macro + 1:1 Tube Tamron	E+ £99
90mm F2.8 SP Di Macro Tamron	E++ £259
100-300mm F4 EX APO DG Sigma	E++ £549
100-300mm F4.5-5.6 USM	E+ £125
100-300mm F5.6-6.7 Tokina	E+ / E++ £69 - £79
100mm F2.8 EF Macro	E++ £229
120-300mm F2.8 EX HSM APO DG Sigma	E+ £899
120-400mm F4.5-5.6 APO DG OS Sigma	E++ £549
135-400mm F4.5-5.6 Apo Sigma	E++ £299
170-500mm F5-6.3 Apo Sigma	Mint- £369
180mm F3.5 L Macro USM	E++ £899
300mm F4 Apo Sigma	E++ / Unused £199 - £259
300mm F4 L IS USM	Mint- £949
400mm F4 DO IS USM	E+ £3,799
400mm F5.6 Apo Sigma	E++ £249
400mm F5.6 Apo AF Sigma	E++ / Unused £299 - £349
400mm F5.6 Apo Macro Sigma	E+ £199
400mm F5.6 L USM	E++ £899

Digital Compact Cameras

Canon Powershot G1x	Mint- £529
Powershot G11	E++ £229
Powershot G10 + WP-DC28 Housing	E++ £249
Powershot G6	As Seen / Mint- £75 - £129
Powershot G3	E++ £79
Powershot G2	E+ £59 - £79
Powershot G2 + WC-DC58	E++ £129
Powershot Pro1	E++ £129
Powershot S90	Mint- £189
Powershot SX200 IS	Exc £99
Powershot TX1	E++ £89
TC-DC58 Tele Converter	E++ £79
TC-DC58N Tele Converter	Mint- £59
WP-DC18 Underwater Housing	E++ £79
WP-DC70 Underwater Housing	Mint- £109
Fuji F100FD	E++ £139
Finepix F11	E+ £79
Finepix F31FD	Mint- £79
Finepix HS10	E+ £149
Finepix S2000HD	Mint- £79
Finepix S9500	E++ £129 - £149
Leica X1 Silver	E+ £749
Nikon Coolpix 7900	E+ £49
Coolpix 990	As Seen £79
Coolpix P300	E++ £119
Coolpix P6000	E++ £149
Coolpix P7000	Mint- £189
Coolpix S3000	Mint- £59
TC-E2 Tele Converter	E++ / Unused £25 - £69
WC-E63 Wide Angle Converter	E++ / Unused £39 - £99
WC-E80 Wide Converter	E+ £39
Olympus C8080 Wide Zoom	E++ £139
TCN148 Tele Converter (E10/20)	E++ / Unused £49 - £59
TCN300S Converter (E10/20)	Mint- £89
WCON 088 Wide Converter (E10/20)	Mint- £45
Rollei Compactline 150	E++ £59
Compactline 390SE	Mint- £59
Compactline 80	E++ £39
Powerflex 210HD	Mint- £79
Panasonic DMC TZ5	E+ £69
DMC-FZ18	E++ £119
DMC-FZ20	E+ £59
DMC-LX1 - Chrome	E++ £129
DMC-LX2	E++ £129
DMC-TZ3	E+ £69
FZ28	E++ £139 - £149
FZ30	E++ £139
DMW-LT55 Tele Converter + Adapters	E++ £59
Ricoh GXR + 28-300mm	Mint- £289
GXR + 28mm F2.5	E++ £529

Contax 645 Series

35mm F3.5 Distagon	E+ / E++ £999 - £1,199
45mm F2.8 Distagon	E++ £599 - £699
120mm F4 Apo Macro	E+ / E++ £799 - £1,099
140mm F2.8 Sonnar	E+ / Unused £499 - £799
210mm F4 Sonnar	E++ / Mint- £549 - £699



Aptus 75 Back (33MP)	E++ £5,999
Cable Switch LA50	E+ / E++ £29
G874 Hood (210mm)	E++ £45 - £55
Hasselblad-Contax 645 Adapter	Mint £45
MFB-2 Polaroid Mag	E+ / E++ £99 - £199
MFV Dioptr -1.5	Unused £15
MSB1 Flash Bracket	Mint- £179
Pro Shift Adapter 67-645	E+ £149

Contax G Series

G2 Millennium Kit	E++ £1,499
G2 + 45mm F2	E+ £599
G2 Body Only	E++ £449
G1 Body Only	E+ £199
28mm F2.8 G	E++ £289 - £299
35-70mm F3.5-5.6 G Vario	E++ £399
90mm F2.8 G	E+ / E++ £179 - £219
Aluminium Case	E+ £49
Cable Switch S300	E++ £12
G63 Hood	E++ £15
TLA140 Flash	E+ / Mint- £39 - £59
TLA200 Flash (Black)	E+ £79
46mm B2 (82A) filter	E++ / Mint- £12 - £15
55mm L39 UV filter	E++ £15

Contax SLR

N1 + 24-85mm	E++ £499
N1 Body Only	E++ £249 - £299
NX + 28-80mm	E++ / Unused £299 - £499
AX Body Only	Exc / E++ £179 - £299
Arja Body Only	E+ / E++ £149 - £169
S2 Body Only	E++ £450 - £499
ST Body Only	E+ / E++ £229 - £299
RX2 Body	E++ £249
167MT Body Only	E+ / E++ £79 - £89
137MA Body Only	E+ £79
15mm F3.5 AE	Mint £1,499
25mm F2.8 MM	Mint- £399
28-70mm F3.5-4.5 Tamron	E+ £19
28-70mm F3.5-4.5 MM	E+ / E++ £199 - £279
28-80mm F3.5-5.6 AF	New £399
28mm F2.8 Tamron	E+ £25
28mm F2.8 Auto PMC II Paragon	E+ £29
28mm F2.8 Mini Wide II Sigma	E++ / Unused £25 - £29
28mm F2.8 MM	E++ £199

35-105mm F3.5-4.5 MC Yashica	E+ £35
35-105mm F3.5-4.5 RMC Tokina	E+ £25
35-135mm F3.3-4.5 MM	E++ £599
45mm F2.8 AE	E++ / Mint- £199 - £225
45mm F2.8 MM	E++ / Mint- £225 - £229
50mm F1.4 MM	E++ £199
50mm F1.7 MM	E++ £119
50mm F1.9 DSB Yashica	E+ / E++ £29
60mm F2.8 AE Macro	E+ / E++ £439 - £499
70-210mm F3.5-4.5 Apo Sigma	E+ £49
70-210mm F4-5.6 Tamron	E++ £29
70-300mm F4-5.6 AF	E++ / Unused £349 - £799
75-300mm F5.6 Cimko	E++ £25
80-200mm F4 MM	E+ / Mint- £249 - £299
80-200mm F4.5 Tokina	E+ £25
85mm F1.4 MM	E+ / E++ £329 - £399
135mm F2 (60 Year Edition)	Unused £2,499
135mm F2.8 AE	E+ £99 - £129
135mm F2.8 MM	E++ / Mint- £199 - £229
180mm F2.8 MM	E++ £349
200mm F2 MM	Mint- £3,249
300mm F4 AE	E+ £299
300mm F4 MM	E++ £349
300mm F5.6 ML Yashica	E++ £69
1000mm F13.5 Reflex Sigma	Unused £299

CS-201 Flash	E++ / Unused £9
TLA20 Flash	E+ / E++ £25 - £39
TLA280 Flash	E++ / Unused £59 - £149
TLA30 Flash	As Seen / E++ £20 - £39
TLA360 Flash	E+ / E++ £149 - £179

Digital SLR Cameras

Canon EOS 1DS MkII Body Only	As Seen / E++ £599 - £1,499
EOS 1D MKIIN Body Only	As Seen / E++ £489 - £699
EOS 1D MKIIL Body Only	E++ £1,299
EOS 1D MKII Body Only	E+ / E++ £549 - £1,099
EOS 1D Body Only	E+ £399
EOS 5D MkII Body Only	E++ £1,349
EOS 5D Body Only	E+ £549 - £649
EOS 60D Body Only	E++ / Mint- £579 - £599
EOS 50D + BG-E2N Grip	E+ £499
EOS 50D Body Only	E+ / E++ £449 - £489
EOS 40D Body Only	E+ / E++ £299 - £379
EOS 30D + BG-E2 Grip	E+ £289
EOS 30D Body Only	E+ / E++ £229 - £239
EOS 20D Body Only	E+ / E++ £179 - £219
EOS 10D Body Only	E++ £149
EOS 450D Body Only	E+ / E++ £219 - £249
EOS 400D + BG-E3 Grip	E++ £229
EOS 400D Body Only	Exc / E++ £149 - £199
Rebel XTi (400D) + BG-E3 Grip	E++ £199
EOS 350D + BG-E3 Grip	E+ / E++ £129 - £219
EOS 350D Body Only	E+ £99 - £129
EOS 300D + BG-E1 Grip	E++ £129 - £139
EOS 300D Body Only	E+ £99
Fuji S Pro Body Only	E+ / Mint- £349 - £499
S3 Pro Body Only	E+ £179

Leica S2 + 70mm F2.5 S	Mint- £12,999
30mm F2.8 Asph Elmarit S	Mint- £3,750
Micro Prism S 16001	Mint- £175
Remote Release Cable S	Mint- £45
S-Adapter V	E+ £99
Digital Modular R	E++ £2,250 - £2,450
M9 Black Body Only	Mint- £3,749 - £3,899
M9 Steel Grey Body Only	E++ / Mint- £3,899 - £4,199
M8.2 Black Body Only	Mint- £2,199
M8 Black Body Only	E+ / E++ £1,499 - £1,699
M8 White Edition + 28mm F2.8	Mint- £4,999
M8 Hand Grip - Silver	E++ £125
M8.2/M9 Hand Grip - Black	Mint- £139
M8/M9 Battery	E++ £45
Minolta Dynax 7D + VC-7D Grip	E++ £249
Dynax 7D Body Only	E++ £199
Nikon D4 Body	Mint £4,499
D3 Body Only	E+ / E++ £1,699 - £1,799
D2X Body Only	Exc £649
D1X Body Only	Exc / Mint- £249 - £499
D700 Body Only	E++ £1,399 - £1,449
D300S Body Only	E+ / E++ £549 - £649
D300S Body Only	E++ £729
D200 + MB-D200 Grip	E+ £329
D200 Body Only	As Seen / E++ £259 - £399
D100 + MB-D100 Grip	E+ / E++ £159 - £199
D100 Body Only	As Seen £99
D80 Body Only	E++ £229 - £259
D70 Body Only	E++ £159
D70S Body Only	E+ £149 - £159
D50 Body Only	E+ £149 - £169
D40X Body Only	E+ £159
D40 Body Only	E++ / Mint- £149 - £159
D7000 Body Only	E++ £649
D5000 Body Only	Mint- / Mint- £299
D3100 Body Only	Mint- £289
D3000 Body Only	Mint- £249
Olympus E5 Body Only	Mint- £1,149
E3 Body Only	E++ / Mint- £519
E1 + HLD-2 Battery Grip	E++ £229 - £249
E1 Body Only	E+ / E++ £149 - £159
Pentax K7 + 18-55mm	E++ £549
K10D Body + B-BG2 Grip	E+ / E++ £199 - £219
*iSt D + D-BG1 Grip	E+ £149
Samsung GX1L + 18-55mm	Mint- £175
GX1S + 18-55mm	E+ / Mint- £185 - £199
Sony A900 Body Only	E++ £1,299

Leica S2 + 70mm F2.5 S	Mint- £12,999
30mm F2.8 Asph Elmarit S	Mint- £3,750
Micro Prism S 16001	Mint- £175
Remote Release Cable S	Mint- £45
S-Adapter V	E+ £99
Digital Modular R	E++ £2,250 - £2,450
M9 Black Body Only	Mint- £3,749 - £3,899
M9 Steel Grey Body Only	E++ / Mint- £3,899 - £4,199
M8.2 Black Body Only	Mint- £2,199
M8 Black Body Only	E+ / E++ £1,499 - £1,699
M8 White Edition + 28mm F2.8	Mint- £4,999
M8 Hand Grip - Silver	E++ £125
M8.2/M9 Hand Grip - Black	Mint- £139
M8/M9 Battery	E++ £45
Minolta Dynax 7D + VC-7D Grip	E++ £24



Check Out Our New Look Website

Buy On-Line 24/7 - Shop Open Mon-Fri 9 till 5.30

H1 Body + AE Prism + Magazine	E++ £1,399
H1 Body Only	E++ £799
35-90mm F4.5-5.6 HC	E++ £3,750
35mm F3.5 HC	E++ £1,799
50-110mm F3.5-4.5 HC	E++ / E++ £1,850 - £1,999
50mm F3.5 HC	E++ / Mint- £1,499 - £1,699
80mm F2.8 HC	Mint £1,299
150mm F2.8 HC	E++ £1,199 - £1,399
HM 16/32 Magazine	E++ £229
HM100 Polaroid Mag	E++ £129 - £149

Hasselblad V Series

Arc Outfit	E++ £2,250
Flex Outfit	E++ £1,499
553ELX Chrome Body Only	E++ / Mint- £649 - £749
503CW Black Body Only	E++ £499
503CX Complete	E++ £1,899 - £1,999
501CM Complete	E++ £999
501C Complete	E++ £999 - £1,049
SWCM Complete	E++ £1,399
500CM Complete	E++ £749
500CM Gold Edition	Unused £3,999
500ELM Black Body + WLF	E++ £249
500ELM Chrome Body + WLF	E++ £199
500ELM Chrome Body Only	E++ £199
500ELM Complete	E++ £549 - £599
500ELX Black Body Only	E++ £449
30mm F3.5 CF Fisheye	E++ £2,999
40mm F4 C.T. BLACK	E++ / E++ £599 - £649
45mm F4.5 Apo Grandagon	E++ £999
50mm F4 C Black	As Seen / E++ £199 - £299
50mm F4 CF	E++ / E++ £299 - £499
50mm F4 CF FLE	E++ / E++ £599 - £799
50mm F4 Classic ZV	Unused £2,999
50mm F2.8 FE	E++ £699
60-120mm F4.8 FE	E++ £649 - £699
120mm F4 CF Macro	E++ / E++ £749 - £849
120mm F5.6 S Planar	E++ £299
135mm F5.6 C Macro	E++ / E++ £249 - £349
135mm F5.6 S Planar	E++ / E++ £199 - £249
150mm F4 C Black	E++ / E++ £159 - £299
150mm F4 CF	Exc / E++ £299 - £399
150mm F4 CF	E++ £799
150mm F2.8 F	E++ £349
180mm F4 CF	E++ £499
250mm F5.6 C Black	E++ £199
250mm F5.6 C Chrome	As Seen / E++ £99 - £199
250mm F5.6 C Super Achromat	E++ £2,399
250mm F5.6 CF	E++ / Mint- £499 - £549
250mm F4 FE	E++ £599
1.4x PC Mutar shift Converter	E++ £999
2x Converter	E++ / E++ £35 - £45
2x MC6 Converter	Unused £75
H4 Prism	E++ £99 - £129
PM5 Prism	E++ / E++ £149 - £199
PM9 Prism	Exc / E++ £179
PME3 Meter Prism	E++ £299
PME90 Meter Prism	E++ £399
Sports Viewfinder	E++ £15
Standard Screen	E++ / E++ £15
A12 Black Mag	E++ / E++ £79 - £129
A12 Chrome Mag	As Seen / E++ £79 - £99
A24 Black Mag	E++ / E++ £39 - £129
A24 Chrome Mag	Exc / E++ £39 - £125
A24 TCC Black Mag	E++ £139
E24 Black Mag	E++ / Mint- £169 - £199

Hasselblad Xpan

Xpan II + 45mm F4	E++ £1,749 - £1,799
Xpan + 45mm F4	Exc / E++ £699 - £1,149
Xpan Body Only	E++ £499 - £599
30mm F5.6 Asph + Finder	E++ £1,899
90mm F4	E++ / Mint- £349 - £399
Release Cord II	E++ £35
45/90mm Centre Filter	E++ £129

Leica M Series

MP 0.72x Black Body Only	E++ £1,899
MP 0.72x Chrome Body Only	E++ £2,099
M7 0.72x (Test) Black Body Only	E++ £1,750
M7 0.72x Black Body Only	E++ £1,599
M7 0.72x Chrome Body Only	E++ £1,499
M6 TTL Millennium + 35mm F2 Asph	E++ £4,999
M6 Cutaway Body Only	Mint- £999
M6 Jubilee Set	Unused £3,499
M6 Platinum + 50mm F1.4	Mint £6,499
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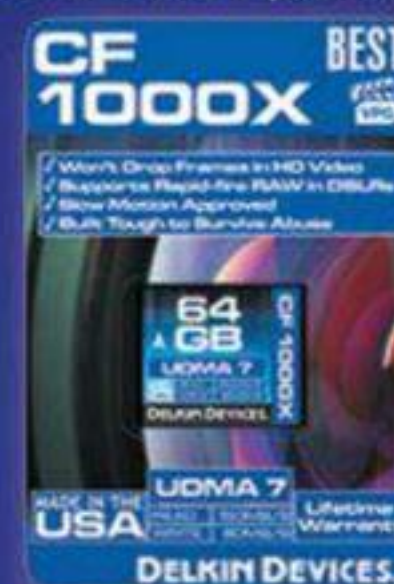
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 Dark Grey Graduated
 Dark Grey Graduated Hard Edge
 GG4 ND8 3 stop Grad
 GG4 ND8 3 Stop grad Hard Edge
 Light Blue Graduated
 Dark Blue Graduated
 Cool Blue Graduated
 Light Green Graduated
 Dark Green Graduated
 Light Grey Graduated

Light Mauve Graduated
 Dark Mauve Graduated
 Light Red Graduated
 Dark Red Graduated
 Light Tobacco Graduated
 Dark tobacco Graduated
 Light Yellow Graduated
 Dark Yellow Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

POLARIZERS

Linear Polariser
 Circular Polariser

NEUTRAL DENSITY

Neutral Density x1.6 (Glass)
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 Neutral Density x8
 Neutral Density x8 (Glass)

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Infra Red 720 Optical Glass

STARS AND DIFFRACTIONS

Starburst x4
 Starburst x6
 Starburst x8
 Diffraction 2x
 Diffraction 36x
 Diffraction Double Halo
 Diffraction Halo
 Diffraction 4x Star
 Diffraction Filter DS8
 Diffraction Square

CLOSE UP FILTERS

Close up +1
 Close Up +2
 Close Up +4
 Split Field

COLOURS

Yellow
 Orange
 Green
 Red
 Skylight
 Sepia

DIFFUSERS AND FOGS

Light Diffuser
 Strong Diffuser
 Light Fog
 Strong Fog

CONVERSION FILTERS

80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FLB
 FLD
 FLW
 FLB

DOUBLE EXPOSURE

Double Exposure
Solar Eclipse Filter

SPOTS

Blue Clear Spot
 Clear Spot
 Green Clear Centre Spot
 Grey Clear Spot
 Orange Clear Spot
 Clear Oval Spot
 Grey Oval Spot
 White Oval Spot
 Red Clear Spot
 Violet Clear Spot
 White Clear Spot

100 MM FILTERS GRADIENTS 100 X 125MM

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 Dark Grey Graduated
 Light Grey Hard Edge
 Dark Grey Hard Edge
 ND 8 three stop Gears
 ND 8 three stop hard edge Grad
 Light Blue Graduated
 Dark Blue Graduated
 Light Green Graduated
 Dark Green Graduated
 Light Tobacco Graduated
 Dark tobacco Graduated
 Light Sunset Graduated
 Dark Sunset Graduated

NEUTRAL DENSITY

Neutral Density 2
 Neutral Density 4

DIFFUSERS AND FOGS

Diffuser Light
 Diffuser Strong
 Fog 1
 Fog 2

COLOURS

Yellow
 Orange
 Red
 Green
 Sepia
 Skylight

CONVERSION FILTERS

80A
 80B
 80C
 81A
 81B
 81C
 82A
 82B
 82C
 85A
 85B
 85C
 FLB

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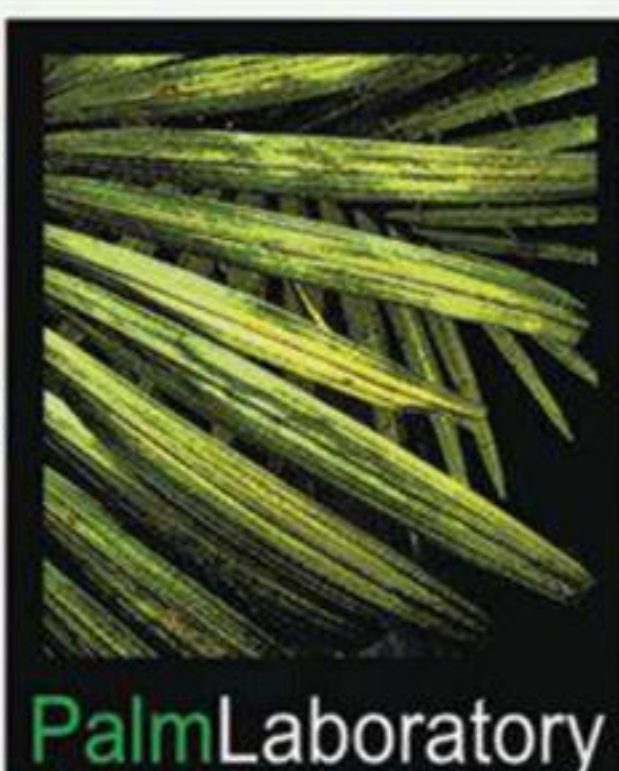


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OGDEN CHESNUTT

Alcohol loosens the tongue. After a pint or two, Ogden and Eli discuss portraiture, photographic truth... and breasts

WHEN asked which historical figure they'd like to photograph, people always says Jesus Christ, Gandhi or even Hitler – especially if they want to be controversial. So I was a little surprised by Eli's answer when I asked him who in history he would most like to photograph and why.

'The three-breasted woman from *Total Recall*,' he said, with total sincerity. 'I'd set up a beautiful boudoir shot, really classy.'

I looked at Rick the barman like parents do when a toddler swears. 'And, uh... why?' I ask.

'It challenges our notions of what's sexy,' he said. Again, total sincerity. 'Billions of pounds are made from the marketing of images of women's breasts. Men part with their money and better sense just to see a nice pair of breasts. Such is the power that breasts hold. But three breasts? For some reason that's shocking.'

I looked at Rick the barman like parents do when a toddler uses logic. Suddenly, I felt the fool for doubting him.

Nevertheless, it got me thinking about the history of portraiture and why it is we have this desire to capture and be captured in print – and in paint before that.

In particular, it made me recall a visit to an old cathedral up north – back when I lived up north – which proudly boasted a grand painting of one of its old bishops who had helped deliver great wealth to the house of worship during his time wearing the funny hat.

This bishop had sought to make his accomplishments known for posterity by sticking his crest in any free space on the grounds, but most lavishly he had commissioned a large portrait of himself, pale and grimacing, a stoic reminder of his Catholic purity.

But not long after his remains were interred within his sprawling cathedral, the political climate abruptly changed and his accomplishments had to be hidden for the cathedral to survive. Most egregiously, his Catholic rosary had to be painted over and removed from his expensive portrait.

Several years later when the political tide turned once again, the rosary was painted back in. And then removed yet again a few years after that.

Why did this pub conversation get me thinking about old Catholic bishops? One learns not to interrogate the drunken mind too rigorously, but I believe it goes back to our desire to be

photographed. Everyone wants a lasting image of themselves, something that encapsulates who they are and what they accomplished and believed in their time here on earth. It's partly our vanity and partly our desire to remain here in this timeline even when it's time to go.

In portraits of others, we are looking to consume their vulnerabilities, their tender expressions and fleeting glimpses into someone's real inner character. It's partly our need to know that the powerful and famous are just like us in some ways, and partly our desire for something real beyond what the scripted media machine promotes.

In the days when old Catholic bishops ruled the roost, the painting was their only recourse to convey the image of themselves they wanted to

promote, but paint – like popular opinion – is so impermanent. It can be covered over and erased in an instant. For millennia, it was possible to 'edit' a painting with any message you wanted to convey. But the photograph changed all that.

Photography made the portrait permanent. The ugly bishop was the ugly bishop. The photograph was an immensely equalising force in history.

It told accurate stories of people and events, and made it harder for the whims of popular politics to erase the whims of the past. Sure, it was possible in the darkroom to retouch photos to remove the 'warts and all', but with considerable effort.

That's why it's so funny to me that the advances of the past 15 years or so, which have made it easy in the digital darkroom to edit out rosary beads or anything else unsightly, are heralded as a triumph of technology, when really they have succeeded in bringing us back in step with centuries past.

It's to the point now where any spectacular moment captured in a photograph is met with immediate scepticism. 'Of course it's Photoshopped,' the nay-sayers exclaim, invoking this popular new verb. Such is the power of Photoshop and other image-editing software that we don't believe anything is real.

And is that a healthy thing? I go back and forth on it. On one hand, it's good to question what we're fed through the media, but on the other, sometimes I just want that photo of the Essex lion to be real.

And sometimes I want to believe those three breasts are real... **AP**

'In portraits of others, we are looking to consume their vulnerabilities, their tender expressions and fleeting glimpses into someone's real inner character'

An avid AP reader since birth, **Ogden Chesnutt** lives for photography and the sound of a tripped shutter. In the third issue of each month he shares his photographic experiences and thoughts, as well as his adventures with his camera club friend Eli

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Telephone +44 (0) 844 848 0848.

One year (51 issues) UK £140.45; Europe/Eire £162.50; USA £198.45; Rest of World £236.90.

Test Reports

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Special thanks to The moderators of the

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Henry Rogers, lisadb, Nick Roberts, The Fat Controller

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Repro Camden Town Typesetters Ltd Telephone 0208 523 6700

Printed in the UK by Wyndeham Group

Distributed by Marketforce, Blue Fin Building, 110 Southwark Street, London SE1 0SU. **Telephone** 0203 148 3333

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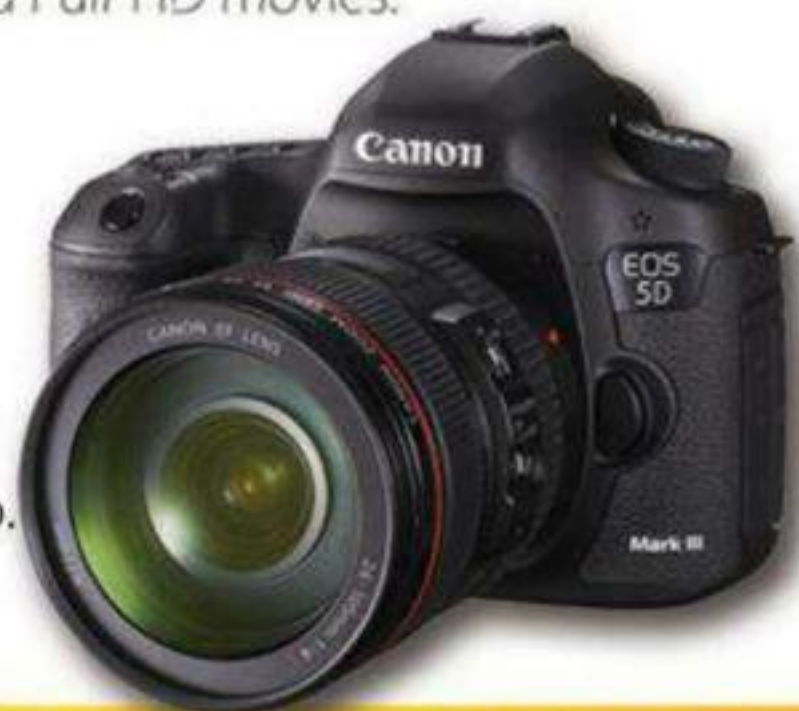
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